IN THIS ISSUE: **CARMEN STEPS OUT OF THE PAST . . . By Irving Schwerké**

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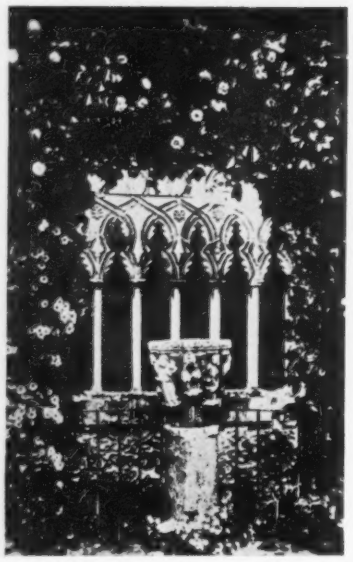
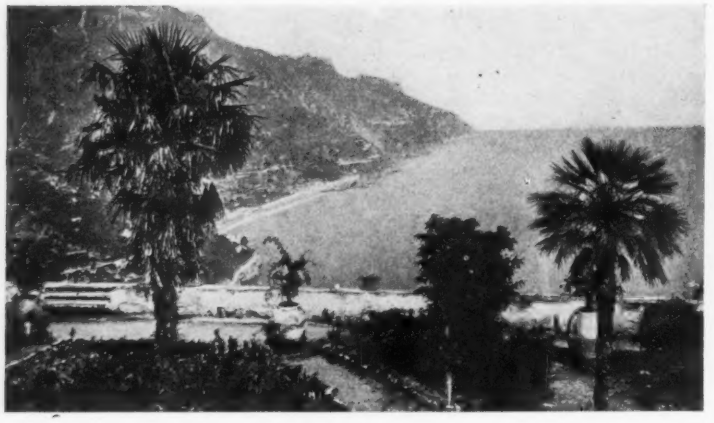


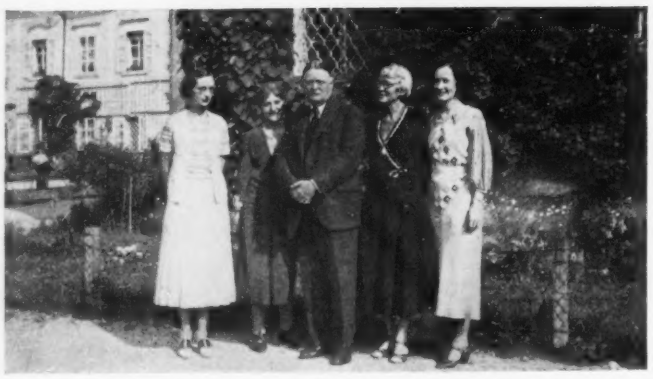


"THE ENCHANTED GARDEN OF KLINGSOR"

Grounds of the famous Palazzo Rufolo of Ravello, high over the Mediterranean above Amalfi, where Richard and Cosima Wagner sojourned—a scene which inspired the master in his conception of the enchanted garden of Klingsor in Parsifal. Here the San Carlo Opera Orchestra of Naples recently commemorated the fiftieth anniversary of Wagner's death with a symphonic program before a cosmopolitan audience. At the left is the courtyard and loggia of the palazzo.

EDOARDO PETRI

resumed teaching in his New York vocal studios for the season, and has also started rehearsing the Metropolitan Opera Chorus.



A DISTINGUISHED GROUP AT SALZBURG.

Left to right, Alice Nelson, pianist; Mrs. Pound, D. Roscoe Pound, dean of the Law School, Harvard University; Katherine B. Peeples, founder and president of the Austro-American International Conservatory; and Daisy Carlock Raymond, dean of the vocal department, University of Louisiana.

JEANNE DUSSEAU

(centre) with Mrs. Gordon Finch and Carol Longone at Mrs. Finch's estate, Lake of Bays, Ontario.

MAX REINHARDT

(left) on his way to a rehearsal of Faust in the Riding School, Salzburg.

DUSOLINA GIANNINI

at Santa Margherita, near Rapallo, Italy.

ARTISTS AT TABLE IN THE BAYERISCHER HOF,

at Bayreuth. Sigrid Onegin is speaking.

(See Inside Back Cover for Additional News Pictures)

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London Inaugurates Plans For Record Symphonic Year

Over 100 Subscription Concerts Scheduled, Exclusive of Sunday "Pops"—Royal Philharmonic Takes New Lease of Life—Many Novelties and Famous Soloists—Beecham, Boult, Harty and Bruno Walter the Chief Conductors

By CÉSAR SAERCHINGER

LONDON.—There will be more orchestral music in London this coming winter than ever before. This is saying a great deal, for last year brought a bumper crop, the result of a remarkable renaissance that started as a reaction to post-war foreign invasions and reached its climax through the sudden activity of Sir Thomas Beecham and the formation of the London Philharmonic Orchestra, bringing the number of permanent local orchestras up to three.

The activities of this new orchestra constituted the outstanding new feature of last winter's season, for it not only appeared in an extensive Sunday series of its own but supplied the personnel for the Royal Philharmonic Society's concerts, the Courtauld-Sargent concerts and various other events. The new development this year is the extension of the Royal Philharmonic season from eight concerts to eighteen. This is perhaps more important than it looks, for as recently as two years ago this venerable society, dating from Beethoven's day, appeared to be in the throes of death. The fresh life-blood transfused from the new London Philharmonic Orchestra, and the artistic oxygen supplied by Sir Thomas Beecham, have apparently brought the old organization to an era of prosperity such as it has not enjoyed since before the war. It now glories not only in the mainly ornamental patronage of the King, but a gilt-edged General Council that is thick with coronets and at the head of which is that very energetic organizer, Lady Cunard.

A ROYAL SEASON

All but six of the eighteen subscription concerts, given on fashionable Thursdays, are to be conducted by Beecham. The half dozen guests are Bruno Walter, Albert Coates, Pierre Monteux, Robert Heger, Sir Hamilton Harty and Adrian Boult. The Beecham programs bear his familiar stamp, though they are perhaps a trifle less experimental than usual. He actually includes two Beethoven symphonies, and it will be interesting to hear him tackle one of the heavyweights, namely No. 3; but he leaves the only all-Beethoven program to Walter.

The only novelties announced for this series are Cyril Scott's Disaster at Sea, Bax' Tale the Pine Trees Knew (both first times anywhere), a Stenhammar symphony, a Schreker Prelude and a Tailleferre overture (both the latter of which may have been heard here before). The soloists include Joseph Szigeti, Gregor Piatigorsky, Nikolai Orloff, and Artur Schnabel.

Besides the Royal Philharmonic concerts, the Philharmonic Orchestra will play a series of twelve Sunday concerts on its own, and six pairs of Courtauld-Sargent concerts. Of the Sunday concerts, Beecham conducts nine and guests the rest. There will be an entirely different batch of soloists. The Courtauld-Sargent concerts take place on Mondays, repeating the same program on Tuesdays. They suffer this year from the enforced absence on account of illness, of Malcolm Sargent, who, it is hoped, will have fully recovered before the end of the season. In the meantime, his place will be taken by two other young Englishmen, Leslie Heward and Julius Harrison. Robert Heger and Georg Széll, of Prague (who on this occasion makes his first bow to an English audience), will also conduct a pair each. The one novelty of the series is Bax' new symphony (No. 5). The soloists include Schnabel (in a whole evening of Mozart concerti), Bronislaw Hubermann and that up-and-coming American, Beveridge Webster.

ENGLAND'S CRACK ORCHESTRA

Another series of eighteen concerts (on Wednesdays) is that of the B. B. C. Orchestra, the crack organization of England. All but five of them are in the hands of Boult, the guests being Walter, Weingartner, Sir Henry Wood and Beecham (return courtesy), also Arnold Schönberg, solely for the first English performance of a Handel-Schönberg Concerto Grosso. Other novelties (for England) in this series are Bartok's second and Prokofieff's fifth piano concerti, both played by their composers; and Alban Berg's Wozzeck in concert form, complete. Mahler's ninth symphony, which, it seems to me, has not been played in London before, is also on the list. The piano soloists include Josef Hofmann (almost a novelty here, too), Egon Petri, Myra Hess, Walter Gieseking and Schnabel, the fiddlers Adolf Busch, Carl Flesch and Szigeti—not a bad list.

HARTY AND THE L. S. O

Orchestra No. 3, the London Symphony, will again give ten Monday concerts under its regular conductor, Sir Hamilton Harty, and an additional one under Hans Weisbach, consisting of Bach's Art of Fugue. Harty will, in fact, open the London symphony season, on October 9. He promises a new overture by Respighi, a new cello concerto by Bax and, somewhat doubtfully, the new symphony that William Walton hopes to finish in time. Bloch's Three Jewish Poems also figure for the first time, and there are two symphonies by Sibelius, whose name, by the way, is not absent from any of the series

(*Continued on page* 16)

Famed Three Choirs Festival Again Attracts in 213th Year

Hereford Scene of Latest Gathering in Which Charity Is the Prime Mover—Elijah Proves Indispensable—Elgar Conducts His Own Works—Bach's B Minor Mass the Climax—Novelties by Gibbs, Dyson and Shaw Heard

By BASIL MAINE

HEREFORD.—The 213th meeting of the Three Choirs of Worcester, Gloucester, and Hereford, which has just ended here, has been a happy and in some respects a memorable occasion. A fair sky was the setting for the whole festival; but on this occasion we were unable to revel wholeheartedly in the sunny weather, for disturbing news of the effect of the drought reached us daily from the neighboring counties. But Hereford was intent upon making the event a real festival. Each morning visitors were welcomed by the profusion of flags and banners which the citizens had hung out, and at night the flood-lit tower of the cathedral could be seen like a shining beacon for miles around. The full moon's light was paled into insignificance by so generous a glow.

For my part, I prefer Hereford to the other two cities as a festival meeting-place; it is so pleasantly rural. Gloucester and Worcester can boast of finer features in their cathedrals, but these cities are highways for all traffic to and from the West. In Hereford there is less of the frantic roar of automobiles checked in the middle of a long journey. There is a High Street and, at right-angles to this, a Broad Street, and in a corner of the space enclosed by these and the lovely river Wye stands the cathedral.

CHARITY FIRST

The meeting opened according to custom, with Evensong amplified by choral and orchestral music. It is a service in which the elements of worship, praise and performance are nicely balanced. There are always those, of course, who strongly object to the introduction of any kind of performance in a cathedral; but during nine years' experience of these events, I recall no single incident which has given any kind of support to these objections. During this last week the attitude of the congregations made it clear that the performance was received in the spirit of devotion.

Moreover, the primary motive of the meeting is charity and, as a result, a sum is distributed annually among the widows and orphans of the clergy who worked in one or other of the three dioceses. As the Bishop of Hereford remarked in his sermon at the opening service, music, both in creation and interpretation, emphasizes the value of sacrifice. And at these western festivals listeners, too, are invited to make some self-denial. The secretary, H. K. Foster, gave me to understand that as a result of this year's music-making, the funds will be augmented by a sum between £700 and £800.

The traditional ritual was carried through at the beginning of the opening service, that is to say, a civic and ecclesiastical procession accompanied by appropriate music, which this time was Elgar's B flat March and his Civic Fanfare. The cathedral clergy, the mayors of neighboring towns and others who hold office in church or state, moved slowly to their places as Sir Edward Elgar conducted the London Symphony Orchestra in this official music. All wore their robes of office and Sir Edward, too, appeared in his "proper habits," that is, in court dress, with full decorations, as Master of the King's Musick.

MUSIC BY STATUTE

A special psalm was sung, and for once it was possible to approve the Anglican form

(*Continued on page* 9)

New York Operagoers Throng Hippodrome

Addition to Repertoire and Débuts of New Artists Are Features of Fall Series by Chicago Opera Company — Tannhäuser Sung Twice in One Week

The Chicago Opera Company continued its fall season at the Hippodrome, New York, during the week of September 18, introducing singers new to the company. The repertoire was also widened, among the week's features being two performances of Tannhäuser, the second German opera to be given by the organization. The rest of the bills during this period included Rigoletto, La Boheme, La Forza del Destino, Madam Butterfly, La Gioconda and La Traviata. Audiences continued to be gratifyingly large.

The first performance of Tannhäuser by the company on September 18, brought the débuts of several new artists. Milo Miloradovich sang the rôle of Elisabeth with brilliant voice and appealing stage presence, making a truly regal heroine. Georg Fassnacht, of the Freiburg Players, in his début as Tannhäuser found himself somewhat overweighted by the rôle. Alex Tcherkassky was an effective Wolfram, and Sigurd Nilssen a vocally satisfying Landgraf. Marie Bard, a last moment substitute, revealed a good voice as Venus, though as yet her performance lacks in tradition and repose. Others in the cast were Thomas Jordan, Karl Schlegel, Ludovico Oliviero, Robert Bentley and Jeanne Van Drooge. The three Graces in the bacchanale were Martha Henkel, Beatrice Covell and Elsie Browndorff. The scenic production was commendable, though the Venusberg ballet lacked abandon. Harry Ladek (really Karl Riedel incognito) strove valiantly with an ensemble which included some particularly insensitive brasses, showing his resourcefulness in a stirring performance of the overture. The chorus sang creditably, but the offstage contributions were indistinct and not well coördinated with the orchestra.

RIGOLETTO PRESENTED

Tuesday evening brought the début, with the company, of Louise Bavé, American soprano, who made an excellent impression as Gilda in Rigoletto. She has a youthful, clear voice that reaches easily to the topmost register, and she sings with confidence and musical purpose. Her Caro Nome aria resulted in an enthusiastic reception.

Ralph Errolle did the part of the Duke, and pleased the large-sized audience with his well proportioned vocalism, smooth voice,

(*Continued on page* 16)

San Carlo Opera Draws Nightly Crowds to Chicago Auditorium

Carmen Presented at Opening—Butterfly and Faust Heard in First Week—Herbert M. Johnson Files Incorporation Papers for Chicago Grand Opera Company

By RENÉ DEVRIES

CHICAGO.—Fortune Gallo and his San Carlo opera company have taken Chicago by storm. Nightly since the opening of their season on September 18 the vast Auditorium has been filled to capacity. Though the price of admission is low, yet we remember many performances at the Auditorium by other companies when the scale of prices was six times as much and the performances exceedingly inferior to those witnessed during the first week of the four weeks' season here. It would not be surprising if the season was extended, for Gallo is showing Chicagoans that grand opera of good quality can be given without deficit.

CARMEN, SEPTEMBER 18

Ina Bourskaya, remembered here for her many performances with both the Chicago and Ravinia Opera companies and more recently with the ill-fated Stadium Grand Opera company, revealed herself in good voice and was warmly applauded for her presentation of the title role in the opening Carmen performance. Aroldo Lindi, also at one time a member of the Chicago opera company, has made big strides in his art since then and his Don Jose was much admired. He sang with tonal beauty and won an ovation after the Flower Song. Excellent was the Micaela of Ethel Fox. The Escamillo of Mario Valle had distinction and *savoir faire*. Among the secondary parts worthy of mention were the Zuniga of Harold Kravitt, the Frasquita of Marie Zara, the Mercedes of Bernice Schalker, the Morales of Francesco Curci and the Dancairo of Natale Cervi. The orchestra was well conducted by Carlo Peroni, an excellently routined conductor.

(*Continued on page* 10)

Zürich Opera Celebrates Centenary

ZÜRICH.—The Zürich Stadttheater has started its 100th season. It was first opened on November 10, 1834, with Mozart's The Magic Flute. After a devastating fire in 1890, the house was rebuilt by Viennese architects and reopened the following year. This centenary season began with Saint-Saëns' Samson and Delilah, the choice being made in order to provide an effective rôle for Sigrid Onegin. She gave, as was to be expected, an uncommonly fascinating performance.

The season's repertoire includes three world premières: Zemlinsky's Kreidekreis, Beer's Prinz von Schiras, and Kálman's latest operetta. Novelties for Zürich include Strauss' Arabella, Stravinsky's Oedipus Rex, and Kricka's Spuk im Schloss. J. K.

Dr. Leichtentritt for Harvard

Dr. Hugo Leichtentritt, former Berlin correspondent of the Musical Courier, has accepted an invitation from Harvard University, to lecture there this season on the modern system of musicological study and research. Dr. Leichtentritt will make his 1933-34 residence at Cambridge, Mass., and intends to remain permanently in America thereafter.

San Francisco to Have Toscanini

SAN FRANCISCO.—Arturo Toscanini has accepted by cable, the offer to lead four concerts of the San Francisco Symphony Orchestra during the season of 1933-34. G.

CARMEN STEPS OUT OF THE PAST

A Visit to Minnie Hauk in Her Last Days

By IRVING SCHWERKÉ

THE recent inauguration of the Wagner Museum, at Lucerne, reminded me forcibly of a visit—the last one—which I had with Minnie Hauk, the American singer, to whom for many years the Wagner house belonged, and who there spent the solitary, sad years of her retirement—blind, poor, and alone.

I stopped off on my way to Milan to spend the night in Lucerne. The weather was cold, dark, sleety. Late in the afternoon, I received a telephone call from the Gräfin von Wartegg, Minnie Hauk, inviting me to come out to the Villa Wartegg and have tea with her.

What an interesting career was Minnie Hauk's, I thought, as I made my way up the winding road that leads to the memory-rich old house! The singer's rise to international celebrity as an operatic star, her fame as an interpreter of Carmen, Liszt accompanying her in recital, her friendship with Wagner. . . .

Villa Wartegg seemed like a very *triste* place—the dead grass and weeds of last summer, the leafless trees, the gloomy-looking mansion. When finally the door was opened to my ringing and I stepped inside, I heard some one playing a parlor organ—and singing. The voice was pure, sweet, full of tears. I slipped into the unlighted library, and saw, in a far corner, organ, player and singer.

An Arresting Vision

A tiny household instrument, a graceful little lady—oh! such a little, such a lonely lady, I thought—carefully feeling her way over the keys and gazing with eyes sightless to the things of this world, deep into the Ever-Present.

Suddenly she stopped, rose and walked towards me.

"I knew you were there," she said. "I became aware of your consciousness at once. I never play the piano any more. I used to, but now it is impossible for me to find the keys. The organ is different—the stops help me to get around beautifully! Where is my stick? Take my arm and come onto the veranda—the view is lovely. How wonderful to see! You know I can't see at all any more. Let me touch your eyes. I am so active and want to do so many things; that is why it is terrible not to be able to see like the rest of you!"

We went onto the veranda.

"You are still very young. From something in your voice I know you have great love for your mother. Tell me, why will the American papers get everything wrong? They recently said that my husband was Swiss and I am Hungarian. Imagine! My husband became American in 1880, and I was born in America. I am still American and shall always be American. Come to the music-room; then we will have tea."

Triumphs of Bygone Years

In the darkening twilight, the music-room looked drear and forlorn, as if it no longer served a purpose. Liszt's piano dominated the place. I sat down to it. "Play something," said Minnie Hauk. I dared not. Foolish.

Then Minnie Hauk pointed out and recounted the history of her trophies: cabinets full of precious gifts, crowns, jewels, ivory boxes, rare trinkets and many works of art. Inscribed portraits from many earthly rulers, from all the great composers and writers of her time.

Minnie Hauk knew the place of every object. "Here is Massenet—read what he wrote. 'There is no sweeter voice than yours.' Here is Liszt. He seldom gave his portrait. He played my accompaniments on several occasions. My, how conceited he was and always managing to get the lion's share of the honors! He played for me when I sang at the Austrian Court and for the Czar of Russia. It was his first appearance after many years of retirement, and though he was not as powerful physically as he formerly had been, he was nevertheless like an orchestra from heaven. People simply lost their heads. Here is the drum the Kaiser gave me when I sang The Daughter of the Regiment in Berlin. It used to make a good racket, but now there isn't one good thump left in it."

Minnie Hauk asked me to read to her. It was an American newspaper. I do not name it, for after a space of about ten minutes, she burst out with "That's enough! That paper gets worse all the time. Let's talk instead. I keep up with the news, thanks to a friend who reads to me—the only friend I have any more. She is eighty-four years old, and a wonderful woman. She comes to me three times a week, walks all the way out here from Lucerne. Our husbands died about the same time and that brought us together. I'm afraid I shan't have her much longer. She has been ill and I haven't seen her for weeks. I am so alone, so alone. . . . But I don't want to complain; I suppose I should be satisfied. . . ."

Tea and Reminiscences

"This marmalade is a specialty of Tribschen. Three guesses what it is made of."

"Tomatoes!"

"You are the first to guess."

Suddenly she was all sadness again.

"Oh, my life was interesting," she wept. "What wonderful days they were! I had my hour, and I ought not to complain. I know I ought to be satisfied, resigned—but my head bursts with memories and I cannot believe that they are about myself. Everywhere in the world, I had the *jeunesse dorée* at my feet. They drew my carriage through the streets. And now I'm blind and alone, oh, so alone! When my husband was alive, life was good, but since he is gone, everybody has forgotten."

She pointed to the portraits on the other side of the room.

"From childhood, Jenny Lind and Sonntag were my idols. In my time there were not many singers. Now there are crowds of them and they are all celebrities. Each one is 'the greatest in the world,' even though he or she may sing but once. Nowadays singers know what to do for their own advantage. They all seem to have ease and luxury. In my time, people were reticent about giving us our dues.

This Irreverent Age

"Everybody cannot be great. The present time is bad for art. There are no standards of judgment, no standards of beauty. There is no respect for anything. Courtesy has quite disappeared, at least among the younger generation. I have never seen a film. They tell me Geraldine Farrar's Carmen was excellent. I heard her sing Elisabeth. . . .

"Jazz shocks me; I do not like it even a little bit. I hear it in the hotel where I go in the winter—I cannot stay here in the winter—it's so cold and deserted and there is no one around. Someone told me I ought to have a companion, but what good would a companion be to me? Besides I could not afford one. I have four people on my hands as it is, and I am blind and cannot manage anything. It's so hard, so hard. . . ."

"I sang Carmen over 600 times. The first time the Londoners heard it, they did not applaud once until the end. New York took to it instantly. I consider Carmen a classical opera, as much so as The Marriage of Figaro. I conceived the rôle as an acting part accompanied by music, and that is the way I had my company do it. When I sang in Paris, it was in the Salle Ventadour and in Italian—the present Grand Opera had not yet been built. Budapest used to be the only place in the world where one could sing any language one wanted to sing, and even there German was often forbidden. . . ."

"I am so alone; so many of those who were dear to me have died. You think I am happy, but you do not know me when I am alone. I cry so much, all the time. I have tried to accompany myself at the piano, but I cannot find the keys and then I cry all the more. I only want to sing for myself, but my singing days are over—no one will ever hear my voice again.

Light in Darkness

"Only those who live as I do, know what it is to be in perpetual darkness; yet I know there is Light and that I discern somewhat of it. Why do the papers continue to write about me? Don't they know that my life is finished? When you, who can see, go to bed, the darkness which comes when you close your eyes is a boon for you and you can open them to the light in the morning. But when one opens them to the same unchanging blackness! . . . Years ago, before going to sleep, I used to be able to ask myself, 'What have you done today worth while? Was today worth living?' But now—nothing—my life is finished. . . ."

"Minnie Hauk wrote in my book, Guiding her hand for the dots over the i's, I whispered in her ear, "You know I will always love you."

"Yes? Then come back again!"

And I shall never forget her smile.

But when I returned to Tribschen, Minnie Hauk was no longer there. The All-Seeing had opened to her the portals of a new radiant vision and darkness had given way to day.

MINNIE HAUK and VILLA TRIBSCHEN,

the scene of her last days. The earliest and perhaps most famous of American Carmens, she exerted an immense influence on operatic acting by the realism of her interpretation of Bizet's heroine. Born in New York, the daughter of a German carpenter, she speedily rose to a place of eminence, following her début as Amina in the Brooklyn Academy of Music, October 13, 1866, at the age of fifteen. For more than three decades she enjoyed a brilliant fame in many European music capitals and in America. She married the Baron Ernst von Hesse-Wartegg, with whom she made a triumphal world tour, and retired in 1895. Widowed and blind, her last years were spent in the historic Wagner Villa, where she died February 6, 1929.

SOME MEMORIES OF ANTON WITEK

Late Violinist Played Under Many Great Conductors—Brahms Performed His Violin Concerto with Him in 1893—Had Remarkable Memory

By ARTHUR M. ABELL

IN the recent death of Anton Witek the musical world has lost a great concertmaster and an artist of unusual ability and attainments. He was a prominent figure in the musical world for nearly forty years. During the fourteen years when he was concertmaster of the Berlin Philharmonic Orchestra (1894-1908), he was extraordinarily active, not only as the leader of the strings ot that great body of musicians, but also as soloist, chamber music performer and teacher. Scattered throughout the United States there are living today scores of Americans who studied with him in the German capital during that period. He ranked high as a pedagogue, and was greatly esteemed as such by his famous colleagues.

Witek's trio evenings with his first wife, who was an excellent pianist ,and Joseph Malkin, cellist, attracted much attention in Berlin. As a soloist he was remarkable for his immense repertoire, his versatility, his fine musicianship and his extraordinary memory. I heard him play no less than twenty-four concerti at the Philharmonic "pops," and, with one exception, they were all played from memory. His intimate knowledge of the orchestral literature was noteworthy. The great Nikisch, with whom he was so closely associated for so many years, had a very high regard for Witek's musicianship, and so did Carl Muck, under whose baton he was concertmaster of the Boston Symphony Orchestra from 1908 until 1918. He also acted in a like capacity at Bayreuth under Arturo Toscanini for one season.

In his younger years Witek, while still living in Prague, played under the leadership of Tschaikowsky, Brahms, Rubinstein, Richter and von Bülow. He was an unusually entertaining conversationalist and it was a delight to hear him tell of the manner in which the various conductors under whom he served directed their orchestra. "Brahms, Tschaikowsky and Rubinstein," he said, "were easy going and tolerant, but Bülow and Richter were most exacting. Richard Strauss was rather nonchalant, while Nikisch was the poet, the magician, who knew how to cast a potent spell over the orchestra as well as over the audience. Muck and Toscanini were marvels at bringing out details and at the same time giving a vivid living picture of the work in hand as a whole."

Earned Praise of Brahms

In 1893, when he was twenty-one years old, Witek played the Brahms concerto for the composer, with that august personage himself at the piano. Brahms was not given to paying compliments to anyone, not even to his most intimate friends, Joachim, von Bülow and Clara Schumann, when playing with them, but the remark he made at the conclusion of the performance was, nevertheless, indirect praise of Witek. He said, "Well, one couldn't say that the concerto played in that way sounds as if it were written 'against' the violin." Brahms was nettled at Otto Neitzel's famous dictum, "The Brahms concerto is not written for, it is written against, the violin," and it was to this harsh saying that Brahms referred.

Born at Saaz, in Bohemia, in 1872, Witek studied violin at the Prague Conservatory under Bennewitz, who was also the teacher of such celebrated violinists as Carl Halir, Franz Ondriczek and Florian Zajic. When, in the spring of 1894, the Berlin Philharmonic Orchestra announced that the first concertmaster post was free, there were no less than seventy-two applicants for the position, and Witek was chosen as the ablest of them all.

I first met him and heard him play at that time, shortly after his Berlin appointment, and, as my personal friendship with him dated back thirty-nine years, the many Americans throughout the country who remember his manifold Berlin activities during that wonderful musical period will no doubt be interested in these few reminiscences of his life and work.

In 1926, some time after the death of his first wife, Witek married a former pupil of his, Alma Rosengron, a talented violinist, of Lindsborg, Kans., who survives him.

IN NEXT WEEK'S ISSUE

THE MUSIC OF MODERN SPAIN—By David Ewen

Music Plays Important Rôle in Pageant, Romance of a People

6,200 Performers Take Part in New York Performance for Benefit of Nazi Refugees in Palestine—Great Spectacle Portrays History of Jewish Race During Many Centuries—Isaac Van Grove Is General Director

After many postponements because of bad weather, and a shift of scene from the outdoor Polo Grounds, the first of a series of thirteen performances of the Jewish pageant, The Romance of a People, was given at the Kingsbridge Armory, New York City on September 24 before an audience estimated at 20,000. The participants in the pageant numbered more than 6,200, including many thousands of mimes and dancers on the huge stage, and a large chorus and orchestra, the latter performing out of sight, with their contributions conveyed by amplifying devices. The pageant, retelling the trials and progress of the race through many centuries, was presented under the auspices of the American Palestine Campaign, the proceeds to be used for the settlement of German Jewish refugees in Palestine. It had previously been given at the Century of Progress Exposition in Chicago.

The performance was preceded by addresses from a number of notables who occupied the honorary speakers' box. Governor Herbert Lehman of New York State, head of the pageant committee; Senator Robert F. Wagner (who conveyed a message from President Roosevelt), Mayor John P. O'Brien of New York City and Nathan Strauss, Jr., general chairman of the pageant committee, were among those who spoke of the aims and purposes of the performance.

An Impressive Spectacle

Markedly impressive was the conception and execution of the program. The lighting details, which constantly emphasized or obliterated the various units of the actors were consummately contrived. A sonorous voice intoned at intervals a resumé of the action before a large illuminated book on a lectern. Ralph Schoolman was the narrator. On the huge stage which had been erected at one end of the armory (said to be the largest in the world) there were then enacted successively the following episodes; before a massive domed edifice in the background which was skillfully used to represent the temple and other scenes of the action:

Prologue. The Creation. Light gradually appears and a huge figure of the first man appears above the undulating mass of creatures. Episode I: Idol Worship; the coming of Abraham. An orgiastic dance before a huge image of Moloch and the sacrifice of a living child are interrupted by the entrance of the prophet from the holy mount and his stirring proclamation of the true faith, whereupon the idol and its host vanish. Episode II: Egyptian Slavery and Deliverance. The agony of the Israelites under the whips of their taskmasters is ended by the appearance of Moses (James Wolfe), and the liberated people dance in joy under the leadership of Miriam (Frances Chalif). Episode III: The Glory of Jerusalem. The great age of Judah, Solomon and his retinue appear. He blesses the people, while a hidden choir sings How Lovely Are Thy Tabernacles. Episode IV: The Destruction. Roman soldiers burst in and the temple is set on fire, while the people are enslaved, but rescue the sacred Covenant. Episode V: Spain; the Third Dispersion. Exiled Jews worshipping in secret are put to death by soldiers, and Don Isaac Abarbanel, pleading with Ferdinand and Isabella not to exile his people, has his suit refused. Episode VI: The False Messiah. Sabbatai Zevi, self-proclaimed Messiah, proves false and accepts Islam in his historic meeting with the Turkish Sultan. Episode VII: Slav Countries; the Birth of Joy in Humility. Noblemen on horseback disperse the people with whips, but a wild Chassidic Dance reveals the people finding ecstasy in suffering because of the universal presence of God. Episode VIII: Liberation; America. The refugees stream into the gateway of America. Episode IX: The Rebuilding of an ancient Land. The song of a new day is raised as the Hebrew University at Jerusalem rises amid rejoicing.

Large Musical Forces Enlisted

The musical background of the pageant was one of its most effective features. Much care and research had gone into its preparation. Ancient religious and folk-songs were skillfully woven into its warp. The dance of Miriam was performed to the strains of a desert song which is said to be still in use by dervishes in the Sudan. The music of the huge chorus, the orchestra and the solo voices was carried with admirable fullness and power to the listeners in the huge arena, from an amplification room beneath the stage.

The soloists were Regina Senz, Devora Nadworney, Ruth Renee, Arthur Tracy, Maurice Kostroff, Beatrice Lohre and Goldye Levine. Shir Hashirim and Eliohu Hanovi were sung by Mr. Tracy with superb sonority and feeling.

The dancers, in addition to Miss Chalif, included Nathan Vizonsky, Belle Didjah, Blake Scott, Charles Adler, Morris Baufield, Ben Jacobs.

The general conception of the pageant was that of Meyer W. Weisgal, executive director. Especial credit must go to the general director, Isaac Van Grove, formerly director of the Chicago Civic Opera Company. Others prominent on the production staff included Jacob Ben Ami, dramatic director; Leo Kopp, music director; Louis H. Chalif, dance director; T. F. Bludworth, acoustical engineer, and Edward Dolan, lighting engineer, and Rhea Silberta, who had charge of the musical cues and broadcasting details.

Stueckgold Returns on SS. Deutschland

Grete Stueckgold, German soprano of the Metropolitan Opera, returned September 22 on the SS. Deutschland from a holiday in Europe. Mme. Stueckgold will make her first recital appearance of the season on October 1, for the Bedford Music Association, Westchester, followed by a Canadian tour which includes an appearance in Montreal on October 22. Among other cities in which the soprano is to sing this season are Cincinnati, Pittsburgh, Wheeling, Chicago, Washington, D. C., St. Louis and Minneapolis. Her first New York recital for 1933-34 takes place at Town Hall on November 19. The New York Philharmonic Orchestra will present Mme. Stueckgold as soloist eight times during the season; in two miscellaneous programs, three performances of the Beethoven ninth symphony and three performances of the Missa Solemnis.

Emma Roberts Sings in Glen Cove

Glen Cove, N. Y.—Emma Roberts sang again here recently at the home of Mrs. Richard S. Reynolds. Most of her songs had organ accompaniment, with Leslie Moyles officiating. The dinner preceding the musicale was given in honor of George Grey Barnard, the sculptor. S.

Boston to Hear Novelties in Winter Orchestral Concerts

Many New Works on Symphony Programs—Light Opera Company Formed

Boston.—While the Boston musical season holds its breath, preparatory to beginning its arduous grind, let one of its principal figures, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, hold forth on his plans for the orchestra's public here.

Koussevitzky, recently back from Europe by an ocean crossing which made him ill, outlined some of his projected novelties before taking to his bed. As usual he will have a dozen or thereabouts of new works on his programs, though he is not likely to follow literally his announced plans. Especially notable in his list is a new third symphony by Bax. Three American composers are to be represented by new works—Roy Harris, Aaron Copland, and Emerson Whithorne. Mr. Koussevitzky, indeed, places much of his faith, so far as contemporary music is concerned, in the rising English and American composers.

The Russian conductor, elated by the prospective advent of Arnold Schönberg to Boston to teach at the Malkin Conservatory, will feature several of Schönberg's compositions in his programs; and it is likely that Schönberg will be invited to act as guest conductor. Whether the Schönberg works will be from his early period, or whether they will be representative of the quintessential post-war Schönberg, is still uncertain.

Among the special works to be performed under Koussevitzky during the season will be the Bach B minor Mass. The orchestra rehearsals begin on October 2, while the first concert is scheduled for October 6.

New Opera Company

A new local venture in light opera has reached the stage of rehearsing the Prince of Pilsen. The name of the new organization is the Boston Light Opera Company, and it is in a sense the offshoot of a company that played for several weeks here last season. The conductor, Max Hershfield, is now training a Boston chorus, while the orchestra, too, will be made up of Boston musicians. The company is to open in Providence, probably on October 9, and after a short stay there will come to Boston. Thereafter it takes to the road, with bookings likely as far West as St. Louis. The cast of principals, incidentally, will be from Broadway.

School Notes

E. Power Biggs, organist of Christ Church, Cambridge, Mass., has been appointed to the faculty of the Longy School of Music. Mr. Biggs received his training at the Royal Academy of Music, of which he is an associate. He has given numerous recitals in this country, including one in the Wanamaker Auditorium in New York.

The winners of a scholarship contest, held at the Juvenile Conservatory of Music in Dorchester on September 19, were Bessie Savin, age sixteen, a pupil of Moses Smith, and Geraldine Luoni, seven years old, a student of Gita Fernandez. The judges were Paul Bregor, Cyrus Ullian and Lewis Reed, director of the conservatory.

Opera Season Opens

The Chicago Opera Company opened a season at the Boston Opera House on September 25, presenting Verdi's Rigoletto before a large audience. The repertoire for the rest of the week included Lohengrin in German, Hänsel and Gretel in English, Faust in French, and four Italian operas. Detailed reviews of the performances will be given in next week's Musical Courier.

Activities of the Artists

Maxim Karolik, Russian-American tenor, has arranged an interesting program for his concert at Town Hall, New York, on October 2. All of the songs will be by Russian composers, the second half of the program being by Moussorgsky. Among the latter's satirical works, Karolik will sing the Seminarist, the Magpie, and the Musician's Peep Show. Nicolas Slonimsky will be at the piano.

Josef Zimbler, Boston cellist, who has been reengaged as first cellist of the People's Symphony Orchestra, resumed his series of recitals on September 26 over the Yankee Radio Network. Mr. Zimbler is also artistic director of the Boston Chamber Music Ensemble and the Boston String Quartet. Among other engagements during the past summer, Mr. Zimbler was soloist in the Brookline Summer Concerts under Will Dodge. M. S.

Cincinnati Orchestra Opens Subscription Sale

Eight Prominent Artists to Appear—Goossens Returns from Holiday

Cincinnati, O.—A list of distinguished soloists, drastic reduction of prices and the return of Eugene Goossens as conductor, resulted in a record-breaking sale of season tickets for the Cincinnati Symphony Orchestra season. Manager Stuart M. Thompson felt that the first two days of ticket selling were very encouraging. Prices range from $6 to $28 for sixteen concerts. There are two series: on Friday afternoons and Saturday evenings.

The list of soloists includes Artur Schnabel, Jascha Heifetz, Elisabeth Rethberg, Josef Hofmann, Paul Kochanski, Walter Gieseking, Vladimir Horowitz and Richard Crooks. Ten popular concerts have been announced for Sunday afternoons.

Mr. and Mrs. Goossens, with their little daughter, Sidonie, are due to arrive in Cincinnati September 30, after a summer in England.

The Matinee Musical Club announces as its soloists Grete Stueckgold, Maria Olszewska, Heinrich Schlusnus, Dan Beddoe, Shura Cherkassky, Ethel Bartlett and Rae Robertson.

The Clifton Music Club has engaged Arthur Anderson, basso of the Metropolitan Opera, Herbert Witherspoon and his choir, and Louis Saverne, pianist.

The Orpheus Club will offer Franz Trefzger, tenor, in his first American appearance. Other soloists with this male chorus will be Floyd Townsley, tenor, and, according to tradition, Florence Macbeth.

Attractions in the Artist Series include Lucrezia Bori, the Shan-Kar Ballet, Ossip Gabrilowitsch and Harold Bauer, the Sängerknaben, and Yehudi Menuhin.

Teachers Start Season

Mr. Saverne has reopened his studio in the Madrid Building, and Hugo Sederberg has started his season in the Columbia Building.

Dorothy Stolzenbach-Payne, formerly with the Cincinnati College of Music, opened her studio in the Methodist Book Building.

The Cincinnati College of Music announces the engagement of Jean ten Have for its violin department. M. D.

Permanent Orchestra For Kansas City

Karl Krueger to Head New Philharmonic Ensemble of Eighty-five Players

Kansas City, Mo.—Announcement of the formation of the Kansas City Philharmonic Orchestra recently was made here by the Chamber of Commerce. The orchestra will comprise eighty-five players, with Karl Krueger, former conductor of the Seattle Symphony Orchestra, at their head. Eight Tuesday evening concerts, beginning on October 24, are scheduled for Convention Hall. At six of these, soloists are to be presented. A series for young people is also planned.

There is no financial guarantee. The season is to be financed by a well-organized sale of tickets. The price of admission is scaled low enough to accommodate those of moderate income, and the movement has the support of the local musicians' union, various musical organizations and the city's press, as well as that of the Chamber of Commerce. The organization of a new symphony orchestra has long been projected here, as it is felt that a centre the size of Kansas City owes this advantage to its citizens, as well as to residents of the large territory which must turn to this city for cultural leadership.

Mr. Krueger received his training in Europe under such teachers as Felix Weingartner and Artur Nikisch. He was a protégé of the latter, and for several years was assistant conductor of the Vienna Opera. He has directed leading European orchestras, and among those he has headed in this country are the Philadelphia and the Los Angeles Philharmonic. Under Mr. Krueger's guidance, the Seattle Symphony Orchestra became one of the major symphonic bodies of America. When he resigned from this post it was to head the New York Music Guild. Immediately preceding his acceptance of the Kansas City conductorship he had led the Chicago Symphony Orchestra in a concert at the Century of Progress Exposition. Except for fulfilling engagements already contracted for in Chicago and New York, Mr. Krueger will devote himself entirely to the new orchestra here. S.

Lehmann Opens Season in Vienna

Lotte Lehmann opened the season at the Staatsoper, Vienna, this month with a performance of Beethoven's Fidelio in which she took the rôle of Leonore. In October Mme. Lehmann is to be heard in the first Vienna presentation of Richard Strauss' new opera, Arabella. Although the composer chose Mme. Lehmann for the world première of this work when it was given in Dresden this summer, and also for the initial performance in Berlin under Furtwängler, Mme. Lehmann preferred to give her first impersonation of the Strauss heroine on the stage of the Vienna Staatsoper, where she enjoys the distinction of honorary life membership.

Mme. Lehmann is due to arrive in this country in January, to join the Metropolitan Opera for her first season with the company, and also to appear in concert. Her recital engagements will take her to Cuba and as far west as Minneapolis, Minn.

A concert tour of France, Switzerland and Austria will occupy her time until her arrival in this country.

Hall Johnson Choir at Dell

Philadelphia.—The Hall Johnson Negro Choir was heard in concert at Robin Hood Dell on September 19 for the benefit of the Douglass Hospital. They sang numbers familiar in their repertoire, four groups of spirituals and another group which included Water Boy, and the St. James Infirmary Blues and the St. Louis Blues. They were hailed with enthusiasm, remembered for their former appearances in Philadelphia.

The group displayed their accustomed command of the play of tonal shades and the abiding racial characteristics of abandon, sincerity and spontaneity. Their director's gift for choral composing and arranging is another element of success. His talents are reflected in the scores, with their pungent harmonies and wide range of color. The applause was of appropriate volume, and numerous encores were demanded. D.

Morgana with San Francisco Opera

Nina Morgana has been engaged by Gaetano Merola to appear with the San Francisco Opera Company during their season in November and December. The feature of the Metropolitan Opera soprano's appearances there will be the title rôle in The Secret of Suzanne, sung in English.

On her way to the Pacific Coast and while returning Miss Morgana will be heard in concerts and recitals. She rejoins the Metropolitan Opera Association on December 26 for her fourteenth consecutive season.

German Series at Colon Opera Is Successfully Concluded

Lauritz Melchior Scores as Parsifal and Florestan in Fidelio—Rosenkavalier and Die Meistersinger Heard Under Baton of Fritz Busch

BUENOS AIRES.—The third performance in the German series was Beethoven's Fidelio, with a cast which included Anny Konetzni, Editha Fleischer, Lauritz Melchior, Michael Bohnen, Walter Grossman, Helmuth Schwebbs and Karl Lauffkoeter.

Mme. Konetzni achieved success in the title rôle, her voice brilliant and powerful in the high tones and delicate and smooth in the lyrical moments. Mme. Fleischer was a graceful Marceline. Melchior's Florestan was an excellently conceived tonal portrait. He sang with beautiful voice and projected Beethoven's classical melodies with real *bel canto* art. Schwebbs sang well as Rocco. Bohnen was not in good voice. Fritz Busch conducted with mastery and musicianship, and after the Leonora overture No. 3 (executed in the interlude of the second act), he earned an ovation. Carl Ebert's stage direction was admirable, and the chorus gave a good account of themselves.

Fidelio was also given in a Saturday matinee gratuitous performance for the elder pupils of the normal schools, "in consequence of the cultural education which the theatre is supposed to give."

PARSIFAL HEARD

The performance of Wagner's Parsifal on August 30 was received as a major event of the season. The Colon management offered a production which was not only a delight to the ears, but a beautiful picture to the eye. Basaldua was charged with the painting of the settings, and the result was a gratifying achievement. The Garden of Klingsor especially was a combination of magic effects and gaiety of colors. The Temple Scene also was much admired, its smooth tonalities contributing to the atmosphere of mysticism. The technical director, Prof. Max Hasait, is also worthy of a word of praise.

Melchior as Parsifal won a triumph. He displayed beautiful tones and delineated his rôle magnificently. Grossman gave dramatic life to the part of Amfortas. Schwebbs as Gurnemanz revealed dignity and finished style. Mme. Konetzni's Kundry was a brilliant performance. Lauffkoeter, Ballarini, Mme. Fleischer, Liuba Sonderowa, Jane Schnauder and others completed the cast.

Mr. Ebert was highly successful in the stage direction. Busch was enthusiastically applauded as he resumed the baton before the third act, no applause being allowed at any other time during the performance. However, many recalls were given the artists at its conclusion.

On September 1 Parsifal was repeated with the same cast, except that Kerstin Thorborg was Kundry and Bohnen, Gurnemanz. Miss Thorborg sang with lovely voice, and Bohnen was admirable as Gurnemanz.

On September 3 Melchior made his last operatic appearance of the current season. The cast of Parsifal was the same. Among the listeners were Luigi Pirandello, Ernest Ansermet and Arthur Rubinstein.

ROSENKAVALIER PERFORMED

Strauss' Rosenkavalier was given on September 7 with a cast which included Miss Thorborg, Mme. Fleischer, Mme. Konetzni, Mr. Bohnen and H. Wiedemann in the leading rôles. Miss Thorborg, as Octavian, looked youthful and sang with finished vocalism. Mme. Konetzni as the Marschallin did exceptionally good singing and acted with majesty. Mme. Fleischer was excellent as Sophie. Bohnen was successful as Baron Ochs and Wiedemann did well as Faninal. Busch, again the conductor, gave vivid life to the music.

The following day Die Meistersinger was given for the last time this season. The cast was the same one previously heard, with Bohnen as Hans Sachs. On September 10 Rosenkavalier closed the German operatic season.

J. M. WHITE.

McCormack to Broadcast Weekly

John McCormack is beginning his first extended series of radio concerts over an NBC network on October 11. The tenor will be heard from WJZ and associated stations each Wednesday evening. Prior to that Mr. McCormack will sing at the National Conference of Catholic Charities in New York, to be broadcast on October 4.

Colonel Higgins Arranges Extensive Musical Events in Texas

SAN ANTONIO, TEX.—San Antonio and the Southwest are to have an unusual musical season, thanks to the efforts of Colonel W. G. Higgins, who has been San Antonio's patron of music for many years. At a meeting called by the San Antonio Chamber of Commerce and held at the St. Anthony Hotel on September 7, Col. Higgins' plans were outlined and endorsed by a representative gathering of the city's civic leaders. President Herman Ochs of the Chamber of Commerce presided, and Mayor C. K. Quin expressed the coöperation of the city's government in such an effort to provide the best in the cultural world for the entire Southwest.

Col. Higgins has arranged to present a series of five concerts including Mme. Sigrid Onegin, Giovanni Martinelli, Mischa Levitzki, the Vienna Boys' Choir and the London String Quartet. In addition, a season of opera is promised by the Russian Grand Opera Company, a ballet performance by the Monte Carlo Ballet Russe and a dance recital by Teresina. Low season prices have been announced and a large season ticket sale is anticipated as a result.

Col. Higgins has received many letters from prominent educators and civic leaders throughout the country endorsing his efforts and congratulating San Antonio on having such an enthusiastic patron of the arts. Letters were received from Dr. Walter Damrosch, Leonard Liebling, editor of Musical Courier; J. H. Thuman, secretary of the Cincinnati (O.) Festival Association; L. E. Behymer, Los Angeles manager; Henry Voegeli, manager of the Chicago Symphony Orchestra; A. Walter Kramer, editor of Musical America; Murray G. Patterson, manager of the Detroit (Mich.) Symphony Orchestra; Zorah Berry, Buffalo (N. Y.) impresario; Catharine A. Bamman, New York concert manager; Charles A. Sink, University School of Music, Ann Arbor, Mich.; and Herbert M. Johnson, manager of the new Chicago Grand Opera Company.

S. W.

(*Photo by Napoleón, Mexico*)

COL. W. G. HIGGINS

Spring Bach Festival Planned By Los Angeles Joint Choirs

Three Days' Program, Including B Minor Mass, to Be Conducted by John Smallman—New Chamber Ensembles Formed—State-Wide Competitive Festival Projected

LOS ANGELES.—This city is going to have a new deal in choral music, thanks to John Smallman, under whose baton the combined Los Angeles Oratorio Society and First Congregational Church Choir will present the first local All-Bach Festival next May. A three-day concert series is planned, after the manner of the Bethlehem, Pa., festivals. Performances are to take place in the new First Congregational Church, a large edifice in near-Gothic style, suitable for such an undertaking. A distinguished Bach authority is to deliver lectures, the series to include rarely heard cantatas, one of the Passions and to close with the B Minor Mass. The combined organizations have scheduled an ambitious repertoire also for the regular season. Mendelssohn's Elijah will be sung as well as Pierné's Children's Crusade during the first half of the season, Honegger's King David early in the spring, and the St. Matthew Passion during Lent.

Mr. Smallman has also completed a theoretical work on choral music, The Art of A Cappella Singing, with Ernest Wilcox of Iowa University as co-author. It is to be published shortly.

NEW CHAMBER MUSIC PLANS

Chamber music, too, bids fair to find better representation this winter than last year. Thilo Becker, pianist, Otie Chew Becker, violinist, Philip Kahgan, viola and Axel Simonsen, cellist, are giving the first in a series of recitals next month.

Concertmaster Sylvain Noack, who recently resigned from the Bartlett-Frankel Quartet, has formed an ensemble bearing his name, including Jack Pepper as second violin, Philip Kahgan as viola and Frank Luschen as cellist.

Oscar Seiling, pioneer chamber music exponent of this city, who made history some twenty years ago as founder and first violinist of the Brahms Quintet, has organized a new group with Orlin Burrow, Eunice Giffin and Irma Olsen Seffer.

MATINEE CONCERT COURSE LAUNCHED

Thanks to the civic enterprise of the Assistance League, a group of socially prominent persons devoted to charity work, a matinee concert course will take place at the Ambassador Hotel, featuring recitals by Lucrezia Bori, the Aguilar Lute Quartet, Gladys Swarthout, Adele Marcus (former Los Angeles pianist, now of New York City), and Dan Gridley.

Sponsored by the Woman's Community Service Auxiliary of the Chamber of Commerce (Mrs. John C. Fredericks, chairman) a state-wide competitive festival in the manner of an *eisteddfod* is being arranged by a special committee, headed by Grace Widney Mabee.

Work at the remodelled Neighborhood Music Settlement (Mrs. Walter Goodfellow, president) is progressing well. The teaching staff is being increased under the directorship of Pearl I. Odell, with Mrs. Robert G. Johnson as secretary.

BLOCH INVITED TO LOS ANGELES

Friends of Ernest Bloch, Swiss-American composer, now visiting in San Francisco, have invited him to sojourn here for a while. It is hoped that there may be an opportunity of hearing his setting of the Jewish service.

Impresario Behymer reports large reservations for the Pacific Coast first performance of Emperor Jones, as well as for his Tuesday Philharmonic Course.

Merle Armitage, managing five Charles L. Wagner attractions, has decided on the following dates: Mischa Elman, November 3; Teresina, dancer, December 8; John Charles Thomas, January 15; Walter Gieseking, February 2 and Rosa Ponselle, April 6. The ticket sale for this cycle, at the large Shrine Auditorium is likewise gratifying.

B. D. U.

Columbia Opera Company to Tour New England

The Columbia Opera Company has opened a tour of the New England States. The performances began at the State Theatre in Hartford, Conn., and the Arena in New Haven. The repertoire includes Carmen, Il Trovatore, Rigoletto and Aida. The last-named opera was given in New Haven, September 24, with a cast including Carmela Ponselle, Louise Taylor, Edward Ransome, Giuseppe Martino-Rossi and Imerio Ferrari. Francesco Riggio was the conductor in New Haven, Fulgenzio Guerrieri in Hartford.

Julia Peters Featured at Music Festival

Julia Peters is being featured as soprano soloist with the Victor Concert Band, under the direction of James W. Victor, at the Festival of Music in Bloomsburg, Pa., which extends through the week of September 25. Miss Peters is appearing during the entire week. This engagement concludes her summer tours. At its termination she will return to New York to prepare for her first concert at Town Hall on October 18.

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Three Choirs Festival Brings Notable Choral Performances

(*Continued from page* 5)

of chant, because of the intelligent compromise made by the Oxford Psalter pointing. Before the lessons, Sir Walford Davies' Solemn Melody was played by the orchestra, as interpolation, which, I confess, appeared irrevelant; but when I expressed this opinion, I was informed that by a special statute of Hereford Cathedral an episode of music must be inserted between the Psalms and the first lesson. The statute, however, does not ordain, so far as I know, that this music shall be by Sir Walford Davies.

Nor was there any good reason why three compositions by Brahms should appear in a single service. The performance of the Requiem later in the week was a splendid tribute on the part of the choirs to the composer, but three separate performances at this opening Evensong suggested that the Western organists had conspired to adopt Brahms as a member of the Church of England in celebration of his centenary. Before and after the service, R. H. West, assistant organist of the cathedral, displayed the qualities of the reconstructed organ, but I was sorry to see that a former request to the congregation to remain seated during the final voluntary, was not repeated, so that we heard the final Bach fugue as a jumble of shuffling footsteps, dispersions, and jingling coins.

Seeing that on this occasion the congregation filled the cathedral, it was a happy thought to provide so stirring a tune as Croft's Hanover for the congregational hymn. Even those who are normally undemonstrative or dumb in church, can rarely resist such a tune. At first the clashing cymbals and exclamatory brass of Alexander Brent-Smith's orchestration for this hymn were a little baffling to plain folk, but the end of it was that these orchestral outbursts incited the people to more and more hearty singing.

Indispensable Elijah

Of late years, voices have been raised against the rigid observance of custom at these "meetings," and when the festival was last at Hereford three years ago, they succeeded in persuading the committee to drop Mendelssohn's Elijah as the opening oratorio. The experiment proved unpopular, and the sight of so many empty seats caused the committee to return the work to its place. There is another argument in favor of its replacement; Mendelssohn's work provides the choirs with familiar ground for taking off before ranging over wider regions. Moreover, at a time of drought, the apt illusions of the text could but be forcible; and, after the prayers for rain upon a thirsty land, the ascription "for He, the Lord our God," was enunciated with great strength.

The thought persistently came to me: what if a prophet of our own times arose with the power to command that there should be no rain on the earth until the nations had decided to live at peace with one another? I suppose there still would be found some, like Ahab, defying the prophet's drought and following their own desires.

Celebrating Elgar

The Three Choirs Festival nowadays is essentially an Elgar celebration, especially when it is held at Worcester, where the great composer is honored as one of the town's most illustrious sons. Hereford, too, can claim associations, for it was the birthplace of The Kingdom, the second of the unfinished trilogy of oratorios which began with The Apostles. Both of The Kingdom and of Gerontius Sir Edward conducted five performances. As a conductor his method is broad and clear. He assumes such a knowledge of the whole score in singers and players, that details will fall naturally into place. The choirs' achievement in weaving the complex polyphony of Praise to the Holiest was a tribute to their training; so, too, was the fervor of their utterance in certain episodes of The Kingdom, notably in the impassioned address to the priests. The orchestral playing, too, helped to re-form the unity of mood in this grievously misunderstood oratorio, dispelling the notion that it is no more than a loosely strung series of incidents.

The Crowning Achievement

The crowning choral achievement of the week was in Bach's B minor Mass. This and most of the other works were conducted by Dr. Percy Hull, the Hereford Cathedral organist, whom we all welcomed back after his serious illness. Dr. Hull is a vital, if impulsive conductor. In the mass the choirs responded with splendid spirit to his urgent injunctions, although admittedly his *tempi* were sometimes exacting. (Sopranos, for instance, were compelled to take their high B's as read, and the inner parts of some of the passages were set forth in a kind of shorthand). But, despite shortcomings and indiscretions, the building up of the mighty structure was well carried out.

Some people find symphonic music distracting in a cathedral. But I recall occasions when the experience has been illuminating. One was the playing of Brahms' third symphony at the close of one of the sessions last week. Just as the detail and the unified strength of the cathedral tower were newly and enchantingly displayed by the flood-lighting at night, so were the colors and texture and unity of his symphony enhanced by the cathedral environment.

On Wednesday evening the environment was changed for that of the Kemble Theatre, which is both Corn Exchange and Picture Palace, and, of course, the opportunity was taken to produce a more secular program. This included César Franck's Symphonic Variations (a most graceful performance by Myra Hess), and Elgar's cello concerto in the arrangement for viola, with Lionel Tertis as the sensitive interpreter. Perhaps the most modern work on the program, was the Prelude (for orator and orchestra) to Arthur Bliss' Morning Heroes, but since I was the orator in this, I was not in a position to give a proper judgment of the performance.

New Works

At this concert, a new work was produced—a scena for contralto and orchestra, The Love-Talker, by Armstrong Gibbs. It was well sung by Muriel Brunskill and was found to hold a number of most delicate orchestral effects. The other new works at the festival were Dr. George Dyson's St. Paul's Voyage to Melita, a skillful but not very eventful setting of Chapter 27 of the Acts of the Apostles; and Dr. Martin Shaw's Sursum Corda, an unpretentious and agreeable setting of words specially written by Laurence Binyon.

Heifetz to Introduce New Arrangements

Jascha Heifetz, at his first New York recital of the season on October 11, at Carnegie Hall, is to introduce three works new to New York in their present arrangement: Sarabande, Gavotte and Musette (Bach-Heifetz); El Puerto (Albeniz-Heifetz), and Alt-Wien (Castelnuovo-Tedesco). His program also includes the Schubert sonatina, the Strauss sonata and the Conus concerto.

New Soprano Has Radical Ideas For Traditional Operatic Rôles

Jean Tennyson, American Singer, Endeavors to Conceive Unity in Interpretation of Characters

After an absence of three years from the stage, since her marriage to Dr. Dreyfus, Jean Tennyson recently appeared with the San Carlo Opera Company in Philadelphia, singing Nedda with no rehearsal. Had there been any nervousness on the part of the conductor or other members of the cast as to just what this vital young singer would do, reports state that doubt was cleared away the second she set foot on the stage.

(Photo by Ogajano-Mitchell)

JEAN TENNYSON

"The critics were kind to me," said Miss Tennyson to a Musical Courier representative, "and one thing that pleased me a great deal was their reference to my acting ability. For, you see, my ambition is to put life into the libretto and to break the tradition of the three arm gestures thought by some opera singers to be acting.

Bodily Expression v. Voice

"I firmly believe one can express things with one's body as easily as with one's voice. And the combination of the two makes the best equipped opera singer. When I was a little girl back home in Chicago, many musicians visited my father's home. He was, by the way, a rather fine flutist. One day an eminent violinist appeared there and utterly fascinated me with his playing, but I wondered if the big audience made him nervous. When I was presented, I asked him that. He replied that he was often nervous, but he knew his music so well that he could play even if his fingers were stiff with fear. And I have carried that remark in my mind ever since.

"If one knows rôles well musically and dramatically, and does the best that is in him, anybody will succeed. It should be as natural to sing as it is to speak. One should be able to sing at all times, and morning musicales and auditions seem to hold no fears for me.

"How do I work?" she repeated. "Well, before I learn the score musically, I absorb the libretto. I digest it emotionally and when I have a real understanding of what it means, then I start work on the music. My dramatic work I have had under the direction of 'Daddy' Trier, a marvelous old fellow, who has taught many singers. He has a set of wonderful exercises for the development of body balance. For voice, I have worked with several teachers, but now I am with Estelle Liebling, from whom I have gained a great deal. She is a fine musician and a good friend.

"When the day comes that I can sing a rôle to my own satisfaction and can truthfully say: 'I can not do any better . . .' then I will be willing to retire for good. And, on the other hand, if I find I cannot achieve my ambition to sing opera as I think it should be done, then I will give it up and find a protégée who can carry out my ideas. No, I do not want a long career, nor do I want to be away too long from my home. I am really domestic, too, and I have a husband that I adore. He would rather have me sing than spend my time in other ways."

Scorns Aid of Wealth

Although a rich man's wife, Jean Tennyson does not believe in buying her way musically. "If I had to pay for an appearance and be imposed upon because I was thought to be rich," she said with decision, "I would never open my mouth."

"No fear of that," said Miss Liebling, who was present at this interview. "With Jean's natural talent, dramatic ability, her intelligence and the seriousness with which she approaches her singing, she will soon be recognized as one of the new American singers. She is a hard worker."

"Indeed, I am," Miss Tennyson said.

"Some days I practice three hours at a time, and I use an interesting little instrument—the Speakaphone, which is a big help. I record a song or aria and then put it on the machine. How surprising it is to hear the faults in one's own voice that this record reveals!"

"Miss Liebling did not want me to use it at first, but now she has been won over because it has developed a consciousness of whatever my faults are when I am working alone."

Made Début in Italy

Jean Tennyson owes much to her stage career of the past. Several years ago she jumped from the chorus into the leading part of Adrienne. A vaudeville tour followed, and one of the last things she did was the prima donna rôle in the Earl Carroll Vanities. Then she went to Italy where she devoted intensive study to rôles and languages, so that now she speaks French, Italian and German fluently. Her début was as Mimi in La Boheme in Modena, with a tour of other cities following. Returning she married.

Miss Tennyson broadcasts frequently over station WABC. Her concert last season at the Plaza Musicales in New York with Richard Crooks and Richard Bonelli was her first public appearance.

"Opera now is my big love," said Jean Tennyson, "and I should like to be a really fine Mozart singer."

J. V.

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Chicago Is Promised Opera Season by Resident Forces

(Continued from page 5)

We have always heard that the second night of an opera season is an off-night. It was not so with Gallo and his cohorts. He wisely billed Madam Butterfly with Hizi Koyke, the young Japanese soprano in the name part. This young Japanese has not the nasal voice so common among singers from the Orient. She is a most interesting Butterfly for she is completely graceful. Vocally, Koyke was more than satisfactory and we predict that there will be many receptions for her at the Auditorium, as she already has a following in this city.

Dimitri Onofrei, an old acquaintance, was a handsome and well voiced Pinkerton. Bernice Schalker was effective as Suzuki, and Valle was an aristocratic American consul. Carlo Peroni directed a performance entirely to his credit. The entire presentation was one comparable with the best we have had here.

FAUST, SEPTEMBER 20

For many years Faust has not drawn at the box office here, but the Auditorium was sold out when the Gallo forces presented Gounod's masterpiece with a homogeneously fine cast. Two of the principals were recruited from the Metropolitan—Thalia Sabanieva, who was Marguerite, and Leon Rothier, the Mephistopheles. Both are old acquaintances in these surroundings, as they appeared in many rôles with the Ravinia Opera Company.

Mme. Sabanieva sang beautifully. She received the greatest applause of the evening after her singing of the Jewel Song, when the performance was completely stopped to allow the public to express its enthusiasm. Leon Rothier belongs to that school of singers that is slowly disappearing and his Mephisto is one for others to follow, although at first his tones are often unsure. Onofrei, the Faust, sang the part valiantly. He has a beautiful voice, though he has a tendency to force and we have yet to hear him sing *mezza voce*. Marion Selee is by all means the best Martha that Chicago has seen or heard. The balance of the cast was adequate. To Carlo Peroni, however, goes the lion's share of the success of the night. He is a distinguished wielder of the baton.

The balance of the week brought performances of Cavalleria Rusticana and Pagliacci on September 21, Rigoletto on September 22, Hänsel and Gretel (in English) at the September 23 matinee, and Il Trovatore in the evening.

Fortunate indeed is a city which could secure Fortune Gallo as director of a permanent opera company. We are told that the daily press here will carry a story that Chicagoans realize that Fortune Gallo is the man they have been looking for to head its opera company, and we hope this occurs.

OTHER OPERA PLANS

Meanwhile, Herbert M. Johnson and a group of Chicagoans have applied for incorporation papers with the secretary of state in Springfield for an opera company to be known as the Chicago Grand Opera Company. The incorporators listed in the application are George C. Lytton, William C. Grunow, Postmaster Ernest J. Kruetgen, Julius Smietanka, Joseph M. Imbrugio and Dr. Eugene J. Chesrow. Mr. Johnson, former vice-president of the Chicago Civic Opera Company, is general director of the new company, and Gennaro Papi, formerly conductor with the Metropolitan and Ravinia companies, is to be musical director.

The guarantee fund for the Chicago Grand Opera Company, which is reorganizing opera for Chicago, has reached sufficient proportions to warrant the opening of a subscription office on October 1, it was announced on September 23 by Mr. Johnson.

The season will be of ten weeks. Performances will be given Monday, Tuesday, Wednesday and Saturday nights and there will be a Saturday matinee. Thursdays and Fridays will be left open so as not to conflict with the orchestra concerts. The season will open on November 20, according to present plans. A popular scale of prices, with a three dollar top, will prevail.

"We are very happy to say that musically minded Chicago has responded most generously to our plea for guarantee funds for the restitution of opera," Mr. Johnson said. "Many of our old friends are among the guarantors and many others who never before supported opera are listed now as guarantors.

"A survey of vocal talent by Maestro Gennaro Papi has revealed that many fine artists are available both here and abroad. They will permit us to produce opera of the finest kind Chicago has known. The names of artists who will appear will be announced later."

Karl Krueger has been engaged to conduct the three performances of opera intime which Mrs. Howard Linn has arranged as a benefit for Olivet Institute. November 21, December 19 and January 23 are the dates set for the presentations, which will be given in the ballroom of the Palmer House by the New York Music Guild. There is to be a double bill each night: The Cadi Deceived (Gluck) and Mozart and Salieri (Rimsky-Korsakoff) in November, and Le Tableau Parlant (Grétry) and Savitri (Holst) in December. The January bill has not been decided upon.

JESSIE B. HALL ANNOUNCES FALL SEASON

The opening recital in Jessie B. Hall's fall season occurs on October 17, when Lucinda Munroe, soprano, will make her debut at Kimball Hall. Eleanor Everest Freer's opera, The Masque of Pandora, will be given in concert form under Miss Hall's management on October 24. The cast includes Lucinda Munroe and Helene Grossenbacher, sopranos; Eva Gordon Horadesky and Ada Belle Files, contraltos; William Miller and David Johnson, tenors, and Leslie Arnold, Jennings Fawcett and George Dopp, baritones. Members of the Little Symphony Orchestra will assist and Karl Schulte is to be production director. Eva Gordon Horadesky, contralto, will be heard in recital at Curtiss Hall on October 5. A sonata and song recital by Michel Wilkomirski, violinist; Doriss Wittich, pianist, and George Dopp, baritone, is to be given on October 31, and Mark Gunzberg, pianist, new member of the faculty of the Columbia School of Music, gives a recital under Miss Hall's direction on November 14.

MUSIC REMEMBERED IN HELEN SEARS' WILL

Helen Sears, music director at Hull House, who died here on August 1, bequeathed $10,000 in her will to the Women's Symphony Orchestra of Chicago; $1,000 to the MacDowell Music Colony; $1,000 and all her royalties to her friend, Agnes Hope Pillsbury, Chicago pianist and teacher, and smaller amounts to other musical organizations. Miss Sears, who was the daughter of Joseph Sears, founder of Kenilworth, Ill., left an estate valued at $150,000. She has long been interested in music and was one of its staunchest supporters.

OPERATIC ART THEATRE'S OPERA SEASON

The newly formed opera group of the Operatic Art Theatre under the direction of Edoardo Sacerdote announces that its season of opera to be given at the Goodman Theatre will be intimate and dramatic rather than pretentious and spectacular. Thirteen performances are announced, beginning September 30 with Don Giovanni. Three performances a week occur during October and the repertoire includes Traviata, Manon and Werther. The company consists of talented and experienced young artists under the direction of Maestro Sacerdote. Those already engaged include, Helen Bartush, Martha Blacker, Barbara Drangelis, Janet Fairbank, Luella Feiertag, Olga Saga, Frieda Savini, Eulah Cornor, Bertha Waldman, Edwin Kemp, Raymond Koch, James Mitchell, Fred Mueller, William Philips and Leonard Huber. The Goodman Memorial Theatre has been selected as the most suitable for the presentation of intimate opera. Instead of the customary elaborate stage settings and scenery, the opera group will use new ideas in lighting and stage effects.

CIVIC ORCHESTRA EXAMINATIONS

Examinations for young musicians desirous of becoming members of the Civic Orchestra will be held in the near future for musicians playing orchestral instruments. Applicants are requested to apply for blanks immediately. The Civic Orchestra was founded thirteen years ago through the efforts of Frederick Stock and functions under the auspices of the Civic Music Association and the Orchestral Association.

SIGMA ALPHA IOTA ACTIVITIES

Among the summer activities of Sigma Alpha Iota, national professional musical fraternity, the joint recital of Irene Lohnes, cellist, and Olga Hlavas, pianist, at Pekin, Ill., was a notable event. Miss Lohnes is an honor student at Illinois Wesleyan school of music and holds a scholarship from her fraternity. Both Miss Lohnes and Miss Hlavas are active in Sigma Alpha chapter.

In July the national executive board meeting was held at Sigma Alpha Iota national house headquarters at the Allerton Hotel. Mae Saunders, a resident member of the board, welcomed the following out-of-town members: Gertrude Evans, of Ithaca, N. Y., national president; Edna Geimer, New York City, national treasurer, and Mildred Sale, of Oklahoma City, national executive secretary.

The inter-chapter summer party to honor the out of town Sigma Alpha Iotas was held July 18. Louella DeWindt had charge of the program. Twenty-nine chapters have been represented in non-resident visitors.

AMERICAN CONSERVATORY NOTES

The American Conservatory begins its forty-eighth season with a heavy enrollment in all departments. Karleton Hackett, president of the American Conservatory, has accepted the position of music editor of the Chicagoan, his first articles appearing in the September issue.

Merle Maupin, piano student of Allen Spencer, has been engaged as director of the piano department at Muskingum College, New Concord, O. Mr. Maupin received a master's degree from the conservatory last June.

Bernice Schalker, of the San Carlo Opera Company, presenting a season of opera at the Auditorium, was for many years a student of Karleton Hackett.

Rudolph Reuter, pianist, appeared recently as soloist with the Philharmonic Orchestra of Milwaukee, playing the Rubinstein D minor concerto.

Gaylord Browne, student of Herbert Butler and a graduate of the conservatory, has been engaged as head of the violin department of the University of Valparaiso, Ind. Gibson Walters, also a student of Mr. Butler, will be in charge of the violin department at Drury College, Springfield, Mo., this season.

Lorene Riley, soprano, who received her Bachelor of Music degree from the conservatory in June, has been appointed director of the voice department at Shorter College, Rome, Ga.

Recent positions for graduates of the department of Public School Music are as follows: Marie Laipple, supervisor of music, Ackley, Ia.; Parthenia Russell, director of music, High School, Ponca City, Okla.; Christine Johnson, elementary schools, Charleston, W. Va.; Evangeline Guelig, director of music, State School, Geneva, Wis.; Loretta Guelig, supervisor of Music, Chilton, Wis. O. E. Robinson, director of Public School Music in the Conservatory, reports other engagements are near consummation.

Agustin Llopis Sings at Roerich Hall

One of the first recitals of the new season was that of the Spanish baritone Agustin Llopis, at Roerich Hall on September 24. An enthusiastic audience heard the young artist.

Mr. Llopis began with a taxing Italian group consisting of popular operatic arias such as the Prologue from Pagliacci and Dio possente from Faust, which at once put him *en rapport* with his listeners. His voice is powerful, rich and resonant and he uses it well. In the other two groups, he was equally enjoyable. Mr. Llopis was received cordially and had to give several extra numbers.

J. V.

Perfield Free Classes to Be Held

Effa Ellis Perfield announces six series of free classes featuring "Better Musical Material, Better Pedagogy, Better Way to Interest and Educate Public and Real Lessons." The first course will be held on October 3, 10, 17, 24 and 31. The others are as follows: November 7, 14, 21, 28 and December 5; January 16, 23, 30 and February 6 and 13; February 10, 27, March 6, 13 and 20; March 27, April 3, 10, 17 and 24; May 1, 8, 15, 22 and 29. Owing to the limited seating capacity, application for admission to any of the sessions must be made in advance.

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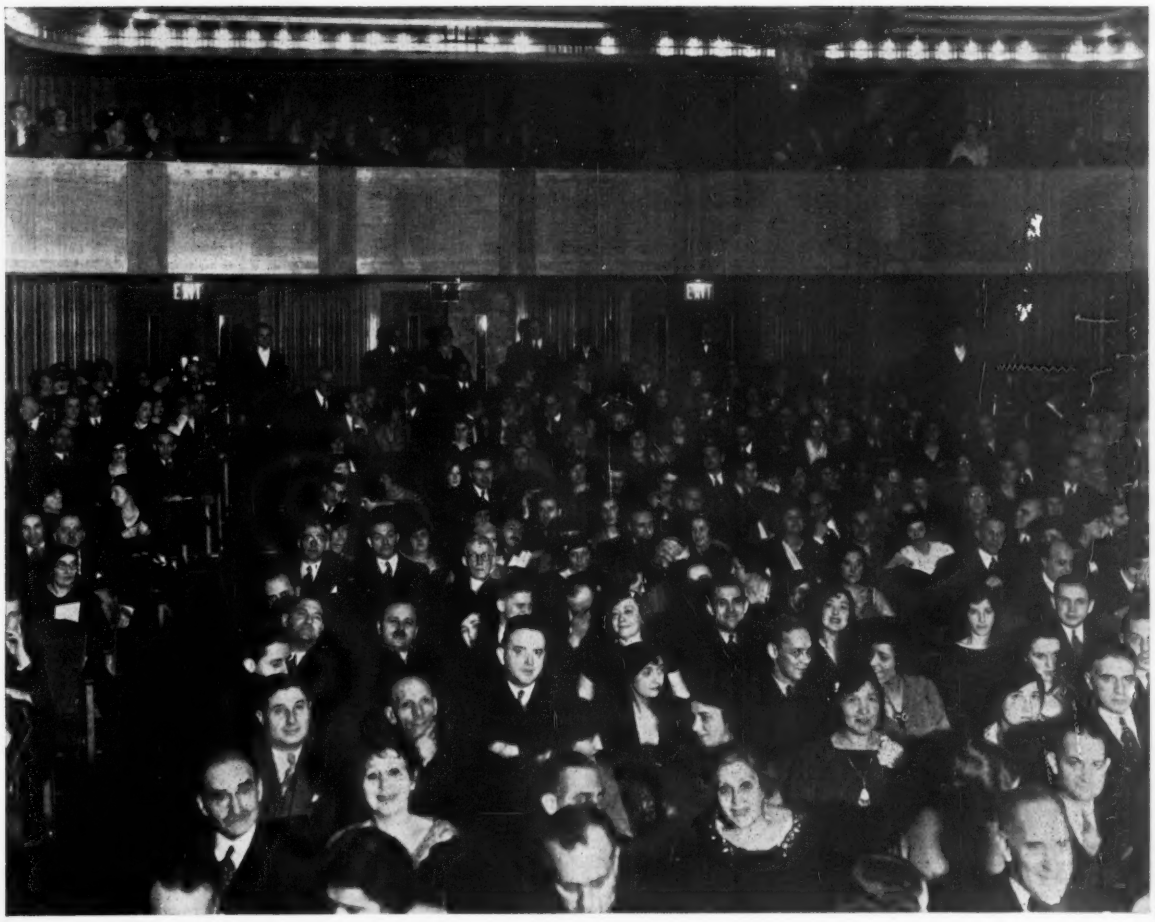

S. R. O.

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NEW YORK SEPTEMBER 30, 1933 No. 2790

At the current Radio Show in Madison Square Garden there is no booth for the exhibition of static. Superlative examples of it are still in evidence in nearly every New York home.

—o—

Welcome, Kansas City, to the ranks of American cities with major orchestras of their own. The new organization has Karl Krueger as conductor, and enjoys the support of the Chamber of Commerce, therefore the start of the venture is a most promising one. Mr. Krueger can be counted upon to carry on auspiciously and regularly the work done intermittently in former years in Kansas City, by Carl Busch, Rudolph Ganz and Arnold Volpe. The Kansas City Times (September 18) hails the present enterprise warmly in an editorial called An Orchestra at Last.

—o—

Climbing the Radio Ladder

The slippery ascent to radio fame is not, it seems, always easy to the feet of the most sincere and gifted musicians. Because of the attractive rewards waiting for proved headliners, the competition is particularly keen, and high musical worth is compelled to stand in rivalry with entertainers of inferior artistic but compelling personal attractions. Nevertheless, there is undoubtedly a large public which would be eagerly responsive to programs of higher musical quality, if the wireless moguls could be induced to give the matter a trial.

If there is now (as reliable observers in touch with the situation testify) an increased tendency on the part of broadcasting officials to enlarge the musical program and to gamble a bit with higher artistic stakes, the long-awaited opportunity for the musician may not be far distant. It is almost certain that, as the business wheels of the country are set revolving with greater rapidity by the N. R. A., manufacturers will become more lavish patrons of musical talent in their advertising programs. They will increasingly elevate the quality of their sponsored radio fare, or at least seek more widely for headline artists from the recognized operatic and concert fields. It is to be honed that the opportunities for less eminent names among the musical profession will also be widened, that engagements will be available not only for the relatively few famous folk at the top of the profession, but for the great army of worthy though less well known musicians, whose labors form the backbone and bulwark of the country's tonal achievement.

—o—

Footprints on the Sands

What would one not give today for more light on the creative processes of Bach or Mozart? If the modern spirit which cherishes any record of an artist's work had informed the contemporaries of these composers, how much more we should know about the manner in which their works grew. If indeed Bach's family had not sold his manuscripts for a few pennies in order to buy food, or if callous eighteenth century Vienna had not been supremely careless as to whether Mozart was able to subsist at all, the major part of the record would not have been dispersed to the four winds. In this respect the notebooks of Beethoven constitute a fortunate exception, and it is significant that these documents have been the objects of the most painstaking study by musicologists, who have gained from them a considerable insight into the Titan's patient shaping of musical themes.

Later composers have been even more successful in preserving their records for posterity, largely owing to the new spirit of research. In an age that scrutinizes the work of the painter with magnifying glass and spectrum analysis, and subjects the manuscripts of the poets to microscopic investigations for forgeries and glosses, there is little chance that any secrets of the studio or workroom will escape. And it is to the eternal benefit of those who follow in these artists' footsteps that more and more of the creative processes shall become known, in order to act as a guide for succeeding generations of students. Just as it is to the advantage of a complete understanding of a composer's personality that the facts of his life should be completely known, so it is vital for the new scientific methods to trace the growth of a style and the recurrence of characteristic motives and harmonies in his works. Even more so than paltry details as to his disputes with servants or quarrels with his publishers, or the extent and gravity of his flirtations, these little musical symbols traced in perishable ink on paper form the record of his happiness and sorrow.

—o—

Serenade of the Streets

London house dwellers and pedestrians complain of the excessive music in their streets and courtyards, and there is talk of asking the Council to pass a special law prohibiting all *al fresco* performances of that kind. The objection extends to strolling bands, fiddlers, solo trombonists, tin-whistlers, organ grinders, and vocalists, solitary and *en masse*.

Londoners have some remedy under the Metropolitan Police Act of 1864, but to obtain relief, they must go through this process:—(1) Request the performer to move on (and some "artists" consider a walk of five yards as adequate compliance); (2) if the performer does not move on, call a constable and give him in charge; and (3) accompany the constable and the musician personally to the nearest police station, and there lay a charge. Needless to say, most people regard the cure as worse than the disease, and suffer in silence.

Noise haters in large American cities are in a position to sympathize heartily with the sufferers in London. The din of modern street traffic is sufficiently nerve-racking without the added offerings of the tonal muse in the thoroughfares and courtyards.

A few years ago there was started in New York, a Society for the Suppression of Unnecessary Noises. The municipal powers appointed a committee to aid the organization, and a lively work of reform began, some of the persistent racket-makers even being haled to court and fined. However, the improvement was short-lived. Either the S.S. U. N. fell under the blight of the depression, or else the members found that the crusade was hopeless, two new noises springing up where one had been suppressed. At present the agonizing slammings, squeakings, bangings, shatterings, shocks, grindings, clangings, sirenings, tootings, smashings, screechings, thumpings, shoutings, shrillings, shriekings, and itinerant music makings, rise in a frightful choral din that maddens every citizen not possessed of cast iron nerves and totally insensitive ears. There seems to be no immediate prospect of soundless salvation.

What amuses one about the London situation is, that while the outdoors music may be stopped, the ancient Bow Bells, recast and restored to their famous tower, are ringing out again, thanks to the "generosity" of the well known merchant, Gordon Selfridge. To some of us, the brazen clang and melancholy monotony of church bells represent an even worse affliction than the wandering minstrels of the streets and courtyards.

And then, the drillers of steel construction—but that is a tragedy in itself. The racketeers are not much more horrible than the riveters.

—o—

Mysteries of the Voice

Theories of voice production may wax and wane—now veering to the physiological, again to the interpretative, and sometimes to the mystical—but the world's great singers in many cases have their own recipes for song. This is not to say that a large number of excellent artists do not have very definite ideas about how they produce their tones, and many of them even write books about it and teach others the secrets of their prowess. But sometimes it is an instinctive process, at least in the beginning; else how could one explain the fact that a butcher's boy becomes the fêted idol of the opera house?

It is one of the ironies of history that activities and theories about them (even those held by the actors themselves) differ by a wide margin. Sometimes the most naïve philosophy can furnish the motive power for gigantic exploits, and, conversely, it is a notorious fact that the most erudite theorists are frequently the most ineffectual in performance. Possibly this provides an explanation for the fact that some of the glorious singers, when they come to write the inevitable autobiography, give rather amazing explanations of their art. A case in point is that of an eminent coloratura soprano of a past decade who stated that *embonpoint* was a virtue in a vocalist, because the possession of several chins mysteriously supplied lubricating oils for the vocal cords.

Some of the soberest theories of song, as gleaned from a survey of popular books on vocal methods by divas and throat specialists of the past, show amazing discrepancies. Thus Lilli Lehmann, eminent in many fields of opera, considered the singer's mouth to be filled with "whirling currents of tone," a conception that would probably amaze the physicists. Dr. Mario Marafioti, associated as voice specialist with Caruso, conceived the entire body of the singer to be a vibrating "sounding board," and soberly declared that the famous tenor after an aria would often "complain of a tingling in his legs." Dr. Frank E. Miller, now deceased, but for many years consulting physician to some of the most celebrated vocalists in New York, had an even more elaborate theory of a "spiral tone ray," capable of division into two parts and exact measurement, which in its ingenuity suggested the theoretical systems of antiquity.

Doubtless many vocalists benefited by the precepts of these and other theorists. There is usually some practical hint to be gained from even the most abstruse rationalization of what is, after all, an instinctive and natural process. Meanwhile, the procession of eminent singers continues to pass across the world's stages, growing from year to year in numbers, if not in the purest *bel canto* style. The moral of which is probably that, whether the physiologists with their laryngoscopes or the exponents of purely subjective methods of interpretation are most in favor at any particular moment, it behooves everybody to practise the happy act of song more and more frequently, not only with the professional but with the amateur ideal in mind.

It would be well for all of us to re-read often the quaint list of benefits which William Byrd, master musician of Elizabeth's day, found in this gentle art. Among other things, he concluded with justice that it not only cheered the spirits but "opened the pipes." His grave panegyric closes with a couplet that calls to mind the tags with which the Tudor dramatists (including Shakespeare) usually ended their most serious scenes. It is a maxim that should hang on the walls of every voice studio:

"Since singing is so good a thing,
I would that all should learn to sing."

—o—

Berlin Baton Change

In Berlin the whisper goes about that the successor of the late Max von Schillings as Generalintendant and conductor at the Städtische Oper may be Hans Pfitzner, who recently declined to conduct at the Salzburg Festival, not because he really wished to decline, but because governmental pressure compelled him to. Thus was one more Nazi chastisement visited upon a recalcitrant Austria—which promptly countered by engaging in Pfitzner's stead the Italian conductor, Vittorio Gui.

VARIATIONS

By Leonard Liebling

Variations celebrates the return of the musical season by not being particularly musical today. (Voice from somewhere: "Is it ever?") Time enough later to take up the burning tonal questions as the musical months roll by.

⁂ ⁂ ⁂

Anyway, just now there is too much empty talk about music; and there is also too much empty music. Whether the talk causes the music, or vice versa, need not be looked into closely, or representatives of both sides might send letters, and that would start a controversy.

Still, it appears upon cursory examination, that in other days, composers used to write new great music, and then get into controversies about it; but that now they get into controversies first and then write new music which they forget to make great.

⁂ ⁂ ⁂

Should one look forward with hope or not to the coming parade of the latest compositions? Modernistic music formerly aroused dread; at present it mostly brings about boredom. On the other hand, if the creational gentlemen are to melodize like Schubert or Chopin, and contrapuntalize like Bach or Handel, where would be the novelty?

Modernistic music, mathematical music, dissonant music, machinistic music, atonal music, propaganda music, keyless music, art-jazz music, ugly music, lawless music, loud music, perpendicular music, oblique music—all have been tried and found wanting as a substitute for formful music, polyphonic music, diatonic music, emotional music, beautiful music.

Where is salvation to come from? America, never a fruitful provider of musical masterpieces, is engaging its national creative faculties in ordering a new form of State socialism, fixing the value of the dollar, and raising the level of wages and prices of commodities. England continues to furnish well bred and well dressed music with a stiff backbone and repressed emotions.

Germany is making its music go Nazi and do artistic goose-stepping. Austria, after some modernistic struggles, rests content on its great heritage of classics and Viennese operettas. The Neo-Symphonists of Italy have not crowded out its traditional tunes of the lyrical stage. Trovatore and Lucia still flourish. Mussolini encourages opera as the typical musical expression of his land. There a new great tenor remains a more important manifestation than a new great tone poem.

Scandinavia's contributions have not shone since the now vanished popularity of Grieg. Russia, once the home of symphonically hot music, at present sends forth scores that show less desire to please the ears of the public than to propitiate the eyes of the Soviet regulators of culture and thought. The Balkans carry on their age-old rôle of "seething with unrest" which never finds voice in striking musical utterance. There is no hope from Africa, South America, the Orient, but some from Spain, where a few recent and current composers learned the modern sophisticated technic but wisely made it a medium for the glorification of the rich store of languishing Iberian folk songs and sharply rhythmed dance tunes.

Turn which way we will, no overpowering rays herald a new musical dawn on any horizon. It looks as though, at least for this season, we shall have to bask on in the steady glow of the regular repertoire, and forego the dazzle and flash of any new illumination of genius. Well, at any rate, it saves eye strain. . . .

⁂ ⁂ ⁂

Now bring on your tried and true symphonies, sonatas, songs, operas, and the like. . . . Welcome, old friends, make yourselves comfortable. You're looking fine and fit, and we're delighted to see you back. You don't look more than one season older, even if you are just a bit more greyed about the temples. Hoop-la, pals, be careful, and don't trip as you come on the stage. What's that? You're not as spry as you used to be? Nonsense, dear old Symphony, Sonata, Et Cetera. You're no older than you sound.

⁂ ⁂ ⁂

So I did write a long musical introduction after all. My pen cannot get away from habit. . . . There's nothing new, either, in musical journalism.

⁂ ⁂ ⁂

Maybe some of that general leisure being arranged by NRA, might be conducive to composers in their quest for masterful ideas. On the other hand, it could feature uncut Wagner operas and three-hour symphony concerts. For one thing, there's Artur Schnabel coming over here soon and starting off his American tour with a New York recital of five Beethoven sonatas for piano. NRA should look into the matter of establishing a code for pianists.

⁂ ⁂ ⁂

A circular which reaches this amazed desk, comes from the RCA Victor Company, Inc., and makes one conclude that, NRA or no NRA, the real troubles of our beloved country are not yet over—and might, in fact, be just beginning. Here are some quotations from the leaflet, and you can judge for yourself:

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⁂ ⁂ ⁂

And, lest I forget—the manufacturer of Spud Cigarettes, advertising in The New Yorker, tells you and me to smoke his product and be "mouth happy."

⁂ ⁂ ⁂

What's this? Leopold Stokowski writing the music for a film called Break of Heart, in which Katharine Hepburn and John Barrymore will appear? At least, that's what Louella O. Parsons, movie commentator, writes from Los Angeles, in the New York American of September 21. If it is true, one wonders what kind of music Stokowski will compose, as he has hitherto confined his creational efforts to devising orchestral settings for works by Bach. For a film entitled Break of Heart, Stokowski should do one of his excellent arrangements of a Bach Chloral.

⁂ ⁂ ⁂

Critic to a colleague: "I had the most peculiar dream last night. I dreamed I was at a concert and had fallen asleep. Suddenly I awoke, and by Jove, I *was* at a concert."

⁂ ⁂ ⁂

In these days when our native musicians are hard put to it to make a mere living, it might console them to know that the famous equine, Equipoise, has earned $320,970 up to date, by merely running around American race courses.

⁂ ⁂ ⁂

In the New York Times (September 22) one reads about a news incident in the Bronx, where a dog chewed a rope with which a dangling piano was being hoisted, and caused the instrument to dash itself to pieces on the pavement. The Times does not mention the name of the piano maker, probably to save his competitors from coming under suspicion. . . . Or maybe the dog was just intelligent.

⁂ ⁂ ⁂

Other shattering musical dog news is this, from the New York World-Telegram of September 23, via Associated Press:

OKLAHOMA CITY, Sept. 22.—Mrs. C. A. Griffith, voice teacher, says Boots, her young fox terrier, will sit beside her on the piano bench, throw back her head like a diva and follow familiar tunes in a "fine voice."

⁂ ⁂ ⁂

A lady applied for an organ position at a Denver church, whereupon a real gentleman wrote to the music committee that she was not a fit person for the place because he had once seen her smoking a cigarette. . . . This item was sent to the Musical Courier as news, but I think that it more properly belongs in Variations.

⁂ ⁂ ⁂

Mascagni tells an interviewer that his forthcoming Nerone (to be premiered at the Rome Opera this season) is "An essay in the musical expression of words." Modernity evidently has got the composer of Cavalleria Rusticana. Time was when he wrote merely operas. . . . As a further proof of Mascagni's progressiveness, there is his recent descriptive orchestral piece, The Apotheosis of the Stork, written for the wedding of the Italian Crown Prince. Verily, music of the future.

⁂ ⁂ ⁂

A new magazine (Isaac Goldberg, editor) published in Boston, is called Panorama, and its subtitle tells that it is "a survey of people and ideas." The first number has lots of good stuff, chiefly critical of ignorance, intolerance, stupidity, and false modern values. The writers are a choice lot, sophisticated, daring, witty. One of the best contributions is by Nicolas Slonimsky, an essay in dialogue form, called As to New Musical Reality. Mr. Slonimsky's writing, crackling and cynical, proves that he charges his pen as resourcefully as he wields his baton.

⁂ ⁂ ⁂

A Weeping Wall of Berlin is in order for the Jewish musicians of the German capital.

⁂ ⁂ ⁂

Gimbel's (New York) department store, with a shoe section, sells ladies' "opera pumps," and plays opera music on a phonograph while customers make their selections. Of course, for the gold colored footwear, Rheingold is sounded, and the black kind is accompanied by Emperor Jones. When I go to buy my next pair of galoshes I shall call for Handel's Water Music.

⁂ ⁂ ⁂

Simon Snooper, looking over my shoulder, suggests: "And how about a *staccatoe* selection for pointed shoes?" In the key of *Sol?*

⁂ ⁂ ⁂

The New York Daily Mirror (Walter Winchell) asks what NRA has to say about radio stations which pay some of their musical entertainers nothing. . . . Well, NRA, what say you?

⁂ ⁂ ⁂

At least one critic was made to retract obsequiously, according to this recent article from a Bisbee, Ariz., journal delighting in the name of the Brewery Gulch Gazette:

Any one can make a mistake. That is why they put baseball masks on umpires. And when I DO pull a boner, I don't have to have people hop all over me with calked boots to make me admit it. I must have been wrong when I wrote that Otheman Stevens was a cross between a ferry boat whistle and a circus steam calliope when he started to give the old vocal chords a workout. On the contrary, I am convinced that Steve is a colored soprano, a coyote tenor, a mellifluous baritone and a profound basso all at one and the same time. I regret to have to concede Steve this virtuosity in the vocal arts, but from the rush of evidence that has been backing me against the ropes, I will have to cry quits and admit that Steve is an up and up ballad warbler by all the recognized musical standards.

⁂ ⁂ ⁂

From S. K., a former pupil of the late Franz Kneisel . . . "I remember an amusing happening when the Kneisel Quartet was rehearsing for a concert with Josef Hofmann. The string players were doing their preparatory tuning, with the pianist seated at his instrument, when he turned and said: 'Now are we all out of tune already'?"

⁂ ⁂ ⁂

Some day an expert should translate into English some of the English translations of foreign opera librettos.

⁂ ⁂ ⁂

Suggestion for an insectivorous program to be used at outdoor concerts:

The Butterfly .....Grieg.
The Dragon Fly .....Chaminade.
The Bee .....Schubert.
Minuet of the Fly.....Czibulka.
Song of the Flea .....Moussorgsky.
Dance of the Mosquito.....Liadow.

⁂ ⁂ ⁂

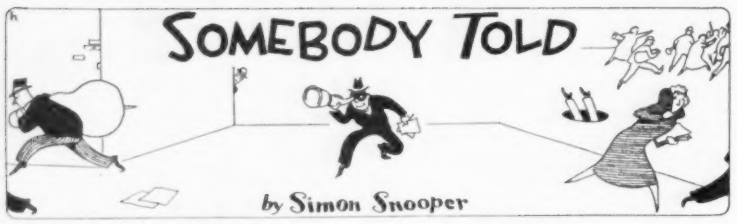
An author named Albert Bigelow Paine wrote a biography of Lillian Gish, screen actress, and says of her face:

"It has often been likened to music, the strains of Debussy . . . I have found in it the heart cry of Mascagnis's 'Intermezzo,' the 'Eve of St. Agnes,' the dying fall of 'Londonderry Air.'"

All that is dandy for Lillian Gish, but it puts Debussy in funny company.

⁂ ⁂ ⁂

In a way, is not a vocal organ, a pipe organ?



Bruno Zirato thinks he's a traffic cop. On a very rainy day last week I saw him hail a taxi in the middle of Fifty-seventh Street. The cab stopped with a shriek of brakes and Bruno tried to close a recalcitrant umbrella. All traffic ceased, auto horns bellowed, drivers yelled, cars skidded. When I sauntered on my way, Bruno was still trying to close the umbrella. If I had dared whisper to him, I might have said gently, "For heaven's sake, Bruno, old egg, tie the bumbleshoot on the back and quell the noise."

* * *

Have you heard, ye gossips, that Jessie Deppen Ball, composer and member of the program department of NBC, has went and got herself hitched for life to Keith McLeod, one of her former radio playmates? Yup, 'tis the truth, and the two sly little love birds didn't twitter a tweet about it until a week ago Wednesday, though they started building their nest a month ago.

* * *

My word, what artists have to suffer from worshipful adulation. The newest story is the one about Claudio Frigerio, who is singing at the Hippodrome with the Chicago Opera Company.

It seems that he has an intensely admiring soul in the person of a sweet young lady who comes to every opera in which he sings. After the performance it is her habit to go backstage and stop him on the way to his dressing-room. Each night the same conversation occurs.

"Oh, Mr. Frigerio, you are so wonderful —hi-hi-hi-hi."

"What?"

"Oh, Mr. Frigerio, you are so wonderful —hi-hi-hi-hi."

"You laugh at me, eh?"

"Oh, no—hi-hi-hi-hi."

"Did you like ——?"

"Yes, hi-hi-hi-hi."

"Thank you."

"Hi-hi-hi-hi."

"Well, goo' bye. I must change my clothes."

"Good-bye, hi-hi-hi-hi."

I am told that the members of the company kid Claudio, the old chap, every time they see him now with, "Oh, Mr. Frigerio, you are so wonderful—hi-hi-hi-hi."

* * *

Aha, aha, aha, another guy is forging his chains. Somebody whispered to me on an odd street corner that Alfredo Gandolfi is to bind himself with matrimonial fetters and you may soon be able to congratulate him. However, you'll have to wait until he sanctions release of the official announcement, and publication of the lucky lady's name, for Alfie is a swell guy.

* * *

Paul Longone is in Chicago negotiating, I hear. Again it is an opera company. Here's my hand, Paul, palm up, even though I'm so broke I can't cross it with silver.

* * *

Mr. and Mrs. Knabe and all the young Knabes celebrated their ninety-sixth birthday at their town residence on Wednesday afternoon, September 20. Young Marek Windheim favored the many guests of the afternoon with songs. This "boy tenor" of the Metropolitan made everybody giggle and laugh hilariously at his vocal antics, interspersed with cute jokes. Here's to you, Marek, my lad. A collation was served to the avid populace, and everybody left stating that a good time had been had by all.

* * *

'Taint true. Josef Hofmann hasn't disappeared. He's in Carlsbad imbibing the famous *acqua fresca* to bring his physical technic up to the gold standard of his digital dexterity. He's going to plunk the keyboard at all possible places in Europe except Berlin, for how can any guy play piano and raise Nazi salutes at the same time?

* * *

Why the Swedish national colors in the Heifetz placards on the outside of Carnegie Hall? The billboard reads simply, "Heifetz," with the date of his recital. That celebrated Assyrian pianist is right in assuming that everyone knows who he is.

* * *

Recent issues of Variations show our Leonard breaking out into poetry. Well, he has nothing on me. My middle name is Shelley, and if you don't believe it, cast your blue, black, and brown eagle eyes over these persp—I mean, inspirations:

I like the mayonnaise of Hellman
And the fiddle art of Elman.

There's nothing mouldy
About Walter Golde.

Eleanor Steele,
I hope you're weel. (Scotch)

Susan Boice
She teaches voice.

Mildred Dilling
Sure plays thrilling.

Giovanni Zenatello
Never perpetrates a yello.

Cornelius Van Vliet
Der spielt so neat. (Germ.)

Tollefsen's Trio
Has much *brio*. (Ital.)

Myra Hess?
I'll say yes.

Regarding Della Benni—
You do this one, Lenni.

Doris Doe
I like you so.

The works of Roger Sessions
Gewalt! It rouses pessions. (Bronx)

Brodsky and Triggs—
How their fingers jigs!

Milo Miloradovich—
Well—I give this one up.

* * *

Charlotte Lund ("God's gift to children," as I heard a friend of mine blandly enunciate) put an ad in a newspaper for a stenographer each day from ten to two, at five bucks a week. Hopefully Charlotte expected two or ten applicants, but *pauvre enfant*, imagine her surprise when she came out of the elevator in Steinway Hall to find a swarm of 300 feminine busy bees swarming around her office door.

* * *

Sacré-gosh-*himmel*. This radioated music is driving me nerts. I've just heard of two grand young musicians who gave an audition last week for a sponsored program. Its purchaser (a "commercial" gentleman with a large bankroll and a Bronx culture) turned them down because, as he said, they are "too artistic." A sigh, and a ho, for a bowl of mush. I drink to Kate Smith, Jack Pearl and moaning jazz orchestras.

* * *

Lina Cavalieri and her new husband are to invade Hollywood. No, no, my dears; not to become film stars, but to show these photo satellites what they are missing by not becoming as beautiful as Lina used to be. There is purpose in the madness, for the attractive males and females of the screen fall for new beauticians as much as they like to have their fortunes told.

Foreign News in Brief

Manager Kugel Expands

VIENNA.—The Georg Kugel Concert Office has expanded its range of activity over a territory outside the concert field. It will be active in film, theatre, and operetta as well, and has engaged specialists of prominence, who had been active as *régisseurs* in Berlin. A. R.

Weingartners Appear in Rio de Janeiro

RIO DE JANEIRO.—Felix Weingartner and his wife Carmen Studer recently conducted the Philharmonic Orchestra of Rio de Janeiro. Among the numbers played under Mme. Studer's baton were the Leonora (No. 3) overture and the eighth symphony of Beethoven. Dr. Weingartner was heard in the Berlioz Fantastic Symphony, Beethoven's ninth, Mozart's Jupiter Symphony and his own choral work, Reawakening. The evening before the departure of the conductor and his wife, a concert of Weingartner's chamber music was given—a quintet with clarinet, sonata for violin and piano, and a new string quartet dedicated to the Lener Quartet. I. S.

Albrecht Mendelssohn-Bartholdy Retired from University Staff

HAMBURG.—Albrecht Mendelssohn-Bartholdy, professor of international law at Hamburg University and grandson of Felix Mendelssohn, the composer, has been retired from the university staff "for reasons of administrational simplification." Dr. Mendelssohn-Bartholdy's great-grandfather was Moses Mendelssohn, the philosopher. He is Germany's chief expert on English law, and is known as jurist, diplomat, publicist and authority on finance and economics. He has written works on the philosophical and international aspects of the law. Dr. Mendelssohn-Bartholdy holds an honorary degree from Harvard University. C.

"Either I get off to hear Götterdämmerung tonight, or I leave you flat."

I See That

In addition to his appearances with the San Francisco Opera Company this fall, Richard Bonelli will make two appearances in Los Angeles as Tonio in Pagliacci, on October 13 and 16.

* * *

Jeannette Vreeland has been reëngaged by the Boston Handel and Haydn Society as soprano soloist for their performance of the Bach St. Matthew Passion at Symphony Hall, Boston, March 27.

* * *

Maria Safonoff, pianist, and Julia Mery Gilli, soprano, have returned to New York from a vacation in the Adirondacks. They will continue their joint recital appearances this season.

* * *

Mischa Weisbord, violinist, is on a concert tour of Scandinavian countries.

* * *

The Music-Drama-Dance Club (Julia Seargeant Chase Decker, president) held a luncheon and reception at the Park Plaza Hotel, New York, September 16.

* * *

Mildred Phillips Greenwood, former music student at the New York School of Music and Arts (Ralfe Leech Sterner, president), was married to Frederick Douglass Hall, September 23, in the First Congregational Church, Atlanta, Ga.

* * *

Reinald Werrenrath, in his series of broadcasts from WNAC and associated stations of the Yankee Network on September 21, sang Drink to Me Only with Thine Eyes, and the program also included Sylvia by Oley Speaks, Whiting's Fuzzy-Wussy, and Because (d'Hardelot).

* * *

Margaret Halstead, American soprano of the Metropolitan Opera, sang the rôle of Venus in the Paris version of Tannhäuser at the Berlin State Opera on September 30.

* * *

Guila Bustabo, young violinist, will give a New York recital at Town Hall on November 10. Her teacher, Louis Persinger, is to be at the piano.

* * *

Roy Harris' sextet for two violins, two violas and two cellos was performed over Station WABC and a national hook-up on September 24 by the Aeolian String Quartet (Manuel Compinsky, Joseph Reilich, David Dawson and Harry Fuchs), assisted by Max Weiser, viola, and Carl Stern, cello.

* * *

Among those returning to America September 19 on the SS. Ile de France, were Theodore Cella, conductor and composer, and Dr. and Mrs. Serge Koussevitzky.

* * *

Sascha Gorodnitzki is appearing as soloist at the Worcester (Mass.) Festival, under Albert Stoessel, on October 5, playing the Liszt E flat concerto.

* * *

Lee Pattison arrived on the SS. Statendam on September 23, following a summer of master classes at Salzburg, Austria. His two-piano recital tour in conjunction with Guy Maier begins in East Lansing, Mich., on October 17 and will continue for six weeks.

Paul Althouse, tenor of the Metropolitan Opera, will sing Tristan in two performances of Tristan and Isolde with the San Francisco Opera Company, on November 10 and 19. Mr. Althouse first sang this rôle with the Chicago Civic Opera Company during the 1931-32 season.

* * *

Among the Middle Western engagements for Barrère-Salzedo-Britt is one in Toledo, O., on November 15.

* * *

Edith Henry has returned from Maine, where she coached several artists. She has re-opened her New York studio.

* * *

A new series of popular entertainments will be heard over Station WOR from the Barbizon-Plaza, New York. The programs, which begin October 3, feature such theatrical personalities as Howard Marsh, Queenie Smith and Bert Lytell.

* * *

Among the Canadian bookings of the Hart House String Quartet this season is one for the Community Concerts Association of Stratford, Ont., January 15.

* * *

Sylvia Lent will offer a recital in St. Catherines, Ont., Can., on January 5.

* * *

Grace Leslie makes her first appearance at the Worcester Festival on October 3 in a performance of Mendelssohn's Elijah. Although the contralto has sung numerous times with the Worcester Oratorio Society, this marks her début at the festival.

* * *

Varied programs are offered on the Djer Kiss Hour each Wednesday over Station WJZ by Cyrena Van Gordon, with Walter Golde at the piano.

* * *

The New York Opera Association starts its season of grand opera over Station WOR with the return of Luella Melius on October 1. The opera will be Lakmé and the cast includes Ralph Errolle, Tonia Tarsanen, Henry Froehlig and John Seagle. Maurice Jacquet will direct.

* * *

Henry Hadley's overture, Herod, will be played by the Bamberger Little Symphony Orchestra over Station WOR on October 7.

OBITUARY

Maurice Fabre

MONTBARD, FRANCE.—Maurice Fabre, operatic basso, died here at the age of sixty-eight. First prize of the Paris Conservatory, Fabre had made his career principally at the Paris Opéra and the Opéra-Comique. For a number of years he was a member of the advisory board of the Union des Artistes. I. S.

Chester L. Fidlar

TERRE HAUTE, Ind.—Chester L. Fidlar, local musician, died in a New York hospital recently. Mr. Fidlar was taken ill while visiting his son, Wilfred, who was attending a school of music in the Eastern city. His remains were returned to Terre Haute for burial.

M. P. D.

Cleveland Receives San Carlo Opera Series With Enthusiasm

Audiences for Performances Average 7,000—Cleveland Orchestra Announces Plans for Season Under Artur Rodzinski

CLEVELAND, O.—For the first time in its history, the Cleveland Garden Club branched out in the direction of sponsoring a so-called season of grand opera. Public Hall, for the past ten years housing the Metropolitan Opera Company on its annual visit, had donned its festive garment to greet and cheer the San Carlo Opera Company with enthusiastic delight. The ten operas offered during the week of September 11 brought cheers for Conductor Carlo Peroni, who exhibited his authoritative command of all forces involved to a superior degree. For several years past, Mr. Peròni has been affiliated with Cleveland's St. Ignatius Church as its musical director. Although the orchestra was a relatively small one, it was adequate in its support and responded to the *maestro's* baton with flexibility and precision.

AVERAGE ATTENDANCE 7,000 NIGHTLY

The operas presented were Carmen, Faust, Hänsel and Gretel, in English, Rigoletto, La Boheme, Romeo and Juliet, Il Trovatore, Cavalleria Rusticana coupled with Pagliacci, and Madam Butterfly. While not every performance reached the highest degree of excellence, each was nonetheless remarkable for some achievement. An impression was created by the young tenor of refinement and good taste, Dimitri Onofrei, who was heard to advantage as Faust, the Duke in Rigoletto, Rodolfo and Romeo. The other tenor parts of Don José, Manrico and Canio were entrusted to another artist, the American Aroldo Lindi, who has an exceptionally powerful voice. Mario Valle and Francesco Curci, both known from their previous appearances with the Stadium Opera here, acquitted themselves of manifold vocal tasks, appearing as they did in nearly every opera. Leon Rothier delivered his two rôles, that of Mephistofeles in Faust and Colline in Boheme, effectively.

Two newcomers quickly captivated their audiences. Bianca Saroya gave an opulent-voiced performance of the unhappy Leonora and the dramatic Santuzza. Young and comely Ethel Fox sang and acted her way into the hearts of Cleveland opera-lovers. Her impersonation of Micaela in Carmen raised this part to one of primary importance, while her vivacious Musetta, her charming Gretel and her splendid Nedda demonstrated the versatility of her talent.

Ina Bourskaya gave her finest performance as Azucena, her Carmen taking second honors. Nanette Guilford appeared as a vocally splendid Mimi. The remaining members of the cast, were all vocally and histrionically adequate. Hizi Koyke's greatest merit seemed to be that she is Japanese and is authentic as Cho Cho San.

Cleveland hopes that Fortune Gallo will continue successfully and bring his company every season, as he is certain of a rousing welcome and even bigger houses.

CLEVELAND ORCHESTRA AND ARTUR RODZINSKI

Considering the span of life of a great symphony orchestra, fifteen years seems little. Yet, the Cleveland Orchestra, called to life through the ambitious efforts of Adella Prentiss Hughes, is now embarking on a new season of advancement under its new conductor, Artur Rodzinski. The mere announcement of the scheduled twenty pairs of concerts is indicative of expansion. Alternating with purely orchestral programs will be concerts offering instrumental soloists such as Nathan Milstein, Joseph Szigeti, Ossip Gabrilowitsch, Gregor Piatigorsky, and the Cleveland artists Severin Eisenberger, Beryl Rubinstein and Arthur Loesser, pianists. The first desk men of the orchestra, Josef Fuchs and Victor de Gomez, will contribute concerti. Also, there will be a presentation of Wagner's Tristan and Isolde on November 30 and December 2, with Elsa Alsen and Paul Althouse as the ill-fated lovers. Rose Bampton, Chase Baromeo and Fred Patton complete the cast of principals. Nothing of equal importance has ever been attempted by our orchestra, and we can only express the hope that it may be the preamble to the expression and realization of Dr. Rodzinski's musical ingenuity. R. H. W.

Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—Musical activities are starting early this year. Several courses are planned, and music schools and private studios have already announced their faculties. First to be in the field is the Grand Rapids Symphony Orchestra, which has arranged to give a series of six concerts in the new Civic Auditorium. Besides an attractive symphonic program, Conductor Karl Wecker announces as soloists Nina Koshetz, soprano; Leslie Arnold, baritone; Roderick White, violinist; Josef Lhevinne and Chester Berger, pianists, and one soloist to be announced later. A woman's committee of about sixty members has been formed which will enroll sustaining members.

The St. Cecilia Society will feature Michigan artists this year. Among them are Marjorie McClung, soprano; Dalies Frantz, pianist; the Lansing Symphony String Quartet (Izler Solomon, director); Gertrude Peterson and Lucy Lewis, harpists. These in addition to the following Grand Rapids artists: Dale Gilliland, baritone, the Madrigal Singers, the Children's Playhouse group, and the St. Cecilia Chorus. Mrs. Eber Irwin is president and Mrs. Frederick Royce chairman of the plan of work. The Morning Studio programs are in charge of Mrs. Glenwood Fuller. Mrs. W. S. McMeen is president of the chorus, and Eugene Phillips of the Evening Club. The Junior Club will be in charge of Bertha Bradford Murphy.

A course which will be sponsored by East Congregational Church, and given at the Civic Auditorium will include Sigrid Onegin, Doris Kenyon, Mischa Elman, Walter Gieseking and others.

New members on the faculty of the Berger School of Music include Dorothy Hoeksema VanderWerf and Leon Becker, pianists, in the local school; E. Adelia Nash McAlary, pianist, at Ionia; and Katherine Humphrey, pianist at Hastings. Carl Bernt will continue as the head of the violin department.

A new School of Fine Arts will be opened, directed by Mr. and Mrs. Peter Kleynenberg. Besides the founders, who are cellist and pianist respectively, their faculty will include Dorothy Mannering for voice and George Dasch for violin and viola, both of Chicago. All orchestral instruments, dramatics, and languages will be taught.

H. B. R.

INDIANAPOLIS, IND. — Ferdinand Schaeffer, director of the Indianapolis Symphony Orchestra, is conducting bi-weekly rehearsals in preparation for the coming season, the fourth for this organization. The opening concert will be given on November 5.

Though the orchestra is still on a co-operative basis, it has a waiting list of several musicians. The remuneration for the coming season will depend upon the amount raised during the membership drive to be held during the first week in October. Mrs. Herbert M. Woollen, chairman of memberships, has secured former Senator James Watson to make the principal address at the opening dinner. Judging from the larger number of persons already desiring memberships, last season's quota should be exceeded.

The five concerts in the home series will include a Brahms festival, with two soloists: Bomar Cramer, pianist of the Arthur Jordan Conservatory, and Louise Essex, cellist, who won the Schubert Memorial Prize this year in the young artists' contest, during the eighteenth biennial convention of the National Federation of Music Clubs in Minneapolis, Minn.

The orchestra will return to Lafayette, Ind., in March for another concert at the Purdue University Gymnasium, while plans for other out-of-town engagements are being considered.

Eight appearances were made this month by the children's orchestra of the Federation of Indianapolis Community Civic Clubs.

H. C. G.

MONTREAL, CAN.—The following lecturers and artists will participate in the Canadian Institute of Music's fifth season of *causeries-concerts:* Jean Chauvin, Albert Pelletier, Jean Bruchési, Alfred Desrochers, Ephrem-Réginald Bertrand, Dr. Paul Letondal, Rodolphe Mathieu, Dr. Roméo Boucher; Cécile Préfontaine, pianist; Lucile Beaudry, soprano; Marcel Hébert, pianist; G. Henry Goyer, tenor; Jean Brunet, baritone; Lucien Plamondon, cellist.

The Montreal centre of the Canadian College of Organists inaugurated activities with a well attended dinner at the Teutonia Club. Dr. Louis L. Balogh presided and announced the program for this year; October 2, organ recital by Dr. Herbert Sanders at St. Andrews Church, Westmount; November 6, An Evening with Brahms, lecture by Dr. Louis L. Balogh; December 4, Wagner's Die Meistersinger, a talk by George M. Brewer; February 5, Hymn Tunes and Their Development, by Dr. A. E. Whitehead; March 5, a lecture on Grieg by Edward Sweeting; April 9, The Problems of Organ Construction, set forth by Stephen Stoot of Casavant Frères; May 7, a literary evening by Rev. Lawrence Clare.

The Montreal artists to be heard in recital this season are: October 9, Lucien Martin, violinist; October 27, Annette LaSalle, violinist, Hortense Lord, pianist, and Camille Bernard, diseuse; November 12, Germaine Malépart, pianist; November 15, Yvonne Hubert, pianist; February 4, Lionel Daunais, baritone; February 21, Paul de Marky, pianist. E. C. N. L.

PORTLAND, ORE. — The Portland Symphony Orchestra's plans call for fourteen concerts, beginning on November 6. Mrs. M. Donald Spencer, manager, has booked as soloists Walter Gieseking, pianist; Michael Arenstein, cellist; Louis Kaufman, violinist; Howard Halbert, violinist; Bertha Mae Schwan, contralto; Ella Connell Jesse, pianist.

Frederic Shipman, San Francisco impresario, and Mae Ross Walker, local manager, are planning a series of New Deal concerts.

Backed by the Portland Turn Verein, G. H. Hamann is forming an orchestra of sixty members. Albert Creitz, assistant concertmaster of the Portland Symphony Orchestra will wield the baton.

Jean Knowlton, New York soprano, assisted by David Campbell, accompanist, recently gave an excellent recital.

Adele Hawley, soprano, was presented in a program at the Catlin School by her teacher, Mary Adele Vann, and won much commendation.

Dr. Emil Enna, pianist and music editor of the News-Telegram, has returned from a concert tour in California.

Maldon Horton, with Mary Crumley at the piano, gave a delightful hour of song at the residence of her teacher, Ruth Agnew.

Dr. Frederick Schlieder, of New York, spoke here recently on creative music. Kate Dell Marden had charge of the program.

The Portland Junior Symphony Orchestra (Jacques Gershkovitch, conductor) has resumed rehearsals. Much praise is due this progressive organization, which is entering its tenth season. J. R. O.

Forsyth Composition Heard

CHICAGO.—On September 1, the Orpheus Male Chorus, under the direction of Charles D. Dawe, gave an impressive performance of Josephine Forsyth's musical setting of The Lord's Prayer, on the Floating Theatre in the lagoon at the Century of Progress. The audience received both composition and composer with great favor. S.

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London to Have Notably Rich Symphonic Season this Year

(Continued from page 5)

we have mentioned. Myra Hess, Albert Sammons and Arthur Rubinstein are among the soloists.

A quite new series of subscription concerts, of which the conductors have yet to be announced (one suspects a certain wealthy aspirant to baton fame behind this enterprise), must be added to the London Symphony's activities. The soloists, obviously chosen with an eye to drawing power, are Schnabel, Alfred Cortot, Busch, Hofmann, Elisabeth Schumann and Myra Hess.

Elgar's New Symphony

Besides the "regular" series, the London season will be further enriched this year by a set of six orchestral concerts of British music given by the B. B. C. at Queen's Hall in early January. The B. B. C. Symphony Orchestra will on these occasions be conducted by Boult, Sir Landon Ronald and Beecham. A new piano concerto each by John Ireland and Frank Bridge are announced, besides older important works from Elgar and Smyth to Walton and Bax. And at the end of the season, in May, there will be another London Music Festival, with six concerts conducted by Walter and Boult. At this festival Elgar's new symphony, commissioned by the B. B. C. (the first in over two decades) will have its première, and Hindemith's oratorio, Das Unaufhörliche, will be repeated.

Last but not least, there are the six Robert Mayer concerts for children which have come to rank as full-dress events in the London season. Thus we reach the imposing total of ninety-six symphony concerts (all but six of which are different), exclusive of popular Sunday concerts at the Palladium and, occasionally, the Albert Hall. The concerts of the Royal, the Philharmonic and other choruses push us well over the century mark for subscription concerts. And all these, mind you, begin within forty-eight hours of the end of the Queen's Hall Proms, which will by then have completed their nightly series of forty-nine concerts within two months. I doubt if there is another city in the world today that can boast of a more strenuous symphonic year.

Proms in Mid-stream

As I write, the Proms under the indefatigable Sir Henry Wood have completed their fourth week. During the past fortnight we have had two Beethoven and Wagner nights each, a Brahms, and (as new features) a night devoted to Liszt and one shared by Berlioz and Strauss. In this last, Clifford Curzon played Strauss' Burlesque. The chief delight of the Brahms and Beethoven nights was the playing, by Szigeti, of the two greatest violin concerti of the nineteenth century. Beauty and character in perfect balance characterized these performances; depth of feeling, which was there to be sure, never disturbed the musical line.

On the Bach night, Ethel Bartlett and Rae Robertson played the two double concerti in C major and C minor and, with Victor Hely-Hutchinson and Ernest Lush, the Vivaldi-Bach quadruple concerto in A minor. Robertson at the same event played in the F major concerto (No. 6) for piano, two flutes and strings—the whole being a *tour de force* not only for the artists but also for the audience. The fact that the throng of average listeners did not walk out of the hall because of the austerity of the fare ought to be enough to indicate how much life there was in the performance.

The Liszt concert was a revelation to many who habitually dismissed the old Abbé as the great nineteenth-century fraud. The Faust Symphony, with all its grandiloquence, made you listen whether you wanted to or not. And Pouishnoff's brilliant yet delicate playing made that old warhorse, the E flat concerto, quite palatable again. The same pianist (once familiar to New York audiences—why no longer?) gave the Rachmaninoff second concerto its full due—and more.

Grieg and de Falla

Two British women pianists—Katharine Goodson and Harriet Cohen—were enthusiastically applauded at recent Proms. Miss Goodson resurrected the Grieg concerto and made the best of it, as she would; Miss Cohen had the more up-to-date job of projecting herself into the Nights in the Gardens of Spain—and did it brilliantly. A few years hence this will sound like Grieg, too, though it originates at the other end of Europe, geographically.

There were no real novelties in this fortnight, and the nearest we came to the contemporary was to see Vaughan Williams conduct his Pastoral Symphony, Constant Lambert his Music for Orchestra, and Roger Quilter one of his songs with orchestra, in which the beauty of Enid Cruickshank's voice was the real *clou*.

We are just half-way through the Prom season, and the continued summer weather in no way interferes with its success. On all but a few "miscellaneous" nights it is impossible to get a seat and the "promenaders" spill over into the lobbies, where promenading is almost as impossible as inside. For the Bach night the line of fans began to form at noon—eight hours before the start.

Chicago Opera at N. Y. Hippodrome

(Continued from page 5)

and spirited acting that showed full experience.

Claudio Frigerio gave a warmly felt and temperamentally sung version of the title rôle. Nino Ruisi was a sonorous Sparafucile, and Bruna Castagna impersonated Maddalena. Others in the cast were Eugenio Ruffo, Luigi Dalle Molle, and Alice Homer. Chorus and orchestra gave a good account of themselves under the skillful direction of Giuseppe Bamboschek.

La Boheme Heard

Ruth Miller (Mrs. Mario Chamlee) came out of a long vocal retirement to sing the part of Mimi in Puccini's appealing opera based on Murger's popular story of earlier Bohemian life in Paris.

The Miller voice at the Hippodrome on September 20 gained in quality as the soprano warmed to her task. The high tones showed ample power, and the intonation was commendably secure. No versatile action is required from Mimi, and none was given.

Franco Tafuro, the Rodolfo, was of mixed sorts vocally, at times fervid and full tonally, and again, pinched and pallid in production. However, he maintained a good average of ability, and pleased his hearers, who made him repeat his first act Racconto.

Lucy Monroe, engaging facially and in figure, was vivacious as Musetta, and also had the advantage of a silvery voice which she uses fluently and intelligently.

The Marcello of Claudio Frigerio was an excellent vocal characterization. Others in the cast were Nino Ruisi, (an effective Colline) Giuseppe Interrante, and Panfilo Testamala. Puccini's music, conducted by Giuseppe Bamboschek, exerted its customary spell of melody and pathos.

Forza del Destino

Verdi's La Forza del Destino was sung on September 21, the cast including Lola Monti-Gorsey as Donna Leonora, Giuseppe Interrante as Don Carlos, Giuseppe Radaelli as Don Alvaro, Bruno Castagna as Preziosilla, Guido Guidi as Padre Guardiano, Luigi Dalle Molle as the Marquis of Calatrava, and Panfilo Testamala as Fra Melitone. This work of Verdi's transitional period, with its implausible libretto and occasional passages of inspiration, was spiritedly sung. Vocal honors went to Mmes. Monti-Gorsey and Castagna, Mr. Guidi and the chorus, though the remainder of the cast received warm applause from the audience. The orchestra under Alberto Baccolini played with commendable restraint, though not always impeccably. Incidental dances were given by Martha Henkel, Josef Levinoff and a ballet corps. Scenically, the monastery interior was impressive, with the high altar forming a fitting setting for some of the finest music in the opera.

Tannhäuser Repeated

The cast for the Friday evening performance of Tannhäuser was the same as the previous one except that Charlotte Ryan sang Elisabeth, acquitting herself with distinction. The house was sold out.

Madam Butterfly

A Saturday matinee audience that filled the house, heard Annunciata Garrotto, young Italian soprano, sing Cio Cio San, and repeat the unusually good impression which she had made in the same rôle at the Hippodrome last June. The young woman has an agreeable voice, sings expressively, and acts with resource and feeling. Ralph Errolle showed his customarily operatic skill and ease in the presentation of Pinkerton. The Consul had a well routined interpreter in Giuseppe Interrante. Marie Powers was the Suzuki. Alice Haeseler did Kate Pinkerton. Others in the cast were Messrs. Oliviero, Ruffo, and Ruisi. The conductor's name was printed on the program as Harry Ladek, but Pitts Sanborn, critic of the World-Telegram, revealed recently in his paper that Mr. "Ladek" is none other than Karl Riedel, one of the assistant conductors at the Metropolitan Opera House.

La Gioconda and Traviata

Another crowded house was in attendance to hear Gioconda on the evening of September 23 at the Hippodrome. The cast included Giuseppina Paterno as Gioconda; Dorothy Bacon as La Cieca; Nino Ruisi as Alvise; Bruna Castagna as Laura; Giuseppe Radaelli as Enzo; Claudio Frigerio as Barnaba; Luigi Dalle Molle as Zuane and Eugenio Ruffo as Isepo. Giuseppe Bamboschek conducted.

Miss Paterno made an attractive Gioconda; grace, ease of manner plus a definite knowledge of stage business are assets in her histrionic interpretation. Vocally, she has a wide range with an especially beautiful middle and lower register. Her singing is effortless and she is convincing in dramatic moments.

Mr. Radaelli modestly accepted enthusiastic plaudits after his singing of Cielo e Mar, while Miss Castagna added greatly to the performance by her brilliant voice.

Frigerio's naturally beautiful voice carries well in the large auditorium. Miss Bacon was excellent in her characterization of the blind old lady and sang her first act aria well. Chorus, dancers and orchestra added to the meritorious performance.

Verdi's Traviata held the boards at the Hippodrome on September 24. With Alberto Baccolini in command of the orchestra, this opera based after the play, Camille, by Alexandre Dumas, had a vigorous performance before a near-capacity and enthusiastic house. Edis Phillips gave an irresistible portrayal of Violetta, but her voice production was faulty at times. Claudio Frigerio was outstanding for his finished singing and acting as Giorgio. His Di Pronvenza il mar brought down the house, necessitating a repetition of the aria. Franco Tafuro (Alfredo) was vocally excellent, although his stage deportment was somewhat awkward. Alice Homer (Flora), Alice Haeseler (Annina), Ludovico Oliviero (Gastone), Luigi Dalle Molle (Baron Douphol) and Eugenio Ruffo (Doctor Grenvil) rounded out the cast of principals.

Leonard Shure, Pianist, Appointed to Longy School Faculty

Cambridge, Mass.—The Longy School of Music has announced the appointment to its faculty of Leonard Shure, pianist.

LEONARD SHURE

A native of Los Angeles, Mr. Shure began his studies in Chicago with Karl Reckzeh. He then studied in Germany with Artur Schnabel, and of late years has been Mr. Schnabel's assistant. During the same period, he gave numerous concerts in Germany.

Mr. Shure came to the United States in June of this year and has taken up his residence in Cambridge. He will engage in teaching and concert work. The Longy School will give one scholarship for study with Mr. Shure to an advanced pianist.

D. F.

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Musical Quality of Phonograph And Radio Instruments Assayed

Further Notes on the Veracity of Reproduced Music—Fine Tone Quality Simply Matter of Engineering Cost—Wide Range Instrument of Near Future Described—Items of Interest to Disc Collectors

By RICHARD GILBERT

Curves are a matter of great concern in Wall Street and the musical comedy theatres bordering the Rialto. The capitalists like to see the plotted line climb skyward, and Earl Carroll's customers (the same fellows) are more than faintly entertained when the divested *coryphées* in Murder at the Vanities begin to undulate. But these curves, of the market and chorus, are the most ordinary sort. The radio and sound engineers plot graphs of a more recondite type—to those interested in fine musical tone quality from reproducing instruments, they are immediately perceptible.

A flat curve is an impossibility in Wall Street, and straight lines are not provocative of admiration at the Vanities. When the day dawns, however, that the sound technician can draw a diagram of an apparatus' acoustic characteristics which will plot a line covering an all-embracing number of audio frequencies—with no drop or rise at any point, due to intensity variation—well, then his greatest battle will be over. Binaural perspective or some other feature of realism may engage his research next, but the strife for perfect tone quality, indistinguishable from the original, will be won.

The straight line indication of perfection is indeed a graphic manner of mapping out comparative qualities of various forms of musical reproducing equipment. No technical knowledge is needed to discern the great disparity between cheaply designed and well-engineered sets.

Mysteries of Sound Still Unplumbed

Last week we remarked upon the wide range spectrum of audio frequencies required for perfect musical reproduction. The science of musical sound is a matter which only now is beginning to be understood with some degree of thoroughness. The Bell Telephone Laboratories annually invest several millions of dollars for research in the mysteries of acoustics. As recent as 1932, a college physics text-book was published in which it is blandly stated that "frequencies above 5,000 or 6,000 cycles per second are of little practical importance either for music or speech." Since that date, workers in the field have proven that overtones above 6,000 and up to 12,000 c.p.s., in some cases, are wholly necessary for perfect reproduction of music. Bearing this in mind, let us examine the restrictions imposed by present-day commercial radio reception and record reproduction.

Radio and Phonograph Reproduction Compared

The finest radio reception today provides a tone quality which may be labelled as a good imitation of the original, yet still decidedly inferior to that of an actual performance. Radio transmissions are confined by political regulation to a frequency limit of from 5,000 to 6,000 c.p.s. When this top is exceeded, the signal from one station may seriously interfere with the signal from a station utilizing a neighboring kilocycle (radio frequency) channel. Hence the restriction.

The average radio receiving set is engineered to encompass an approximate range of from 100 to 4,000 c.p.s. The normal volume range varies, depending upon the system of amplification. In all but certain late models, upper and lower frequencies are obscured when the volume is diminished. Compensated volume control, a new feature, allows for an adequate range at whisper intensity.

The average present-day electric phonograph, built for home use, subscribes to a frequency spectrum of 80 to 4,500 c.p.s. Certain *de luxe* models, with well-baffled loudspeakers, will enlarge this compass somewhat. First rate metaphonic reproduction, one may assume from the finest available commercial models, provides more realistic tone quality than one is accustomed to hear from a high grade radio reception. Theoretically the corollary is acceptable, but in actual practice the results sometimes fall short of one's expectations. The reason for this lies in the vacillating quality of record engravure, faults in the plating processes, vacuum tube overloading in recording, surface disturbances and bad microphone placement.

But defects in recording are gradually being overcome. It is only a matter of time and public support until absolutely noiseless recording will be made available.

Victor and Stokowski Achievements Laudable

RCA Victor, as noted in these columns, recently turned out some excellent reproductions which, when played on laboratory instruments in the studios at Camden, showed an exceptional gain in realistic tone over the usual commercial recordings manufactured for home use. First among these we would place the Philadelphia Orchestra's playing of excerpts from Wagner's Götterdämmerung (not yet released), arranged and conducted by Leopold Stokowski. Those who are interested in fine recording should listen, too, from the finest commercial reproducer available (very likely to be the most expensive), to the first inch of side five of the Rheingold excerpts set, engraved by the same organization. Whatever may be the shortcomings of the interpretation and arrangement, no one can gainsay the brilliance of this recording. The *crescendo* at this particular point covers a wide spectrum of musical frequencies; when the record is played on a laboratory instrument with a large baffle, the music is extremely lifelike, although the hissing needle scratch is especially noticeable. If Victor is to continue wide range recording (frequencies up to 10,000 c.p.s.) and if the other companies follow suit—which they inevitably will have to do,—an adequate reproducing instrument must be made available for lateral cut recording.

Remote Control

The new instrument—and specifications for it have already been completed—will, in a certain exterior sense, introduce unorthodox features of design. Tradition has been thrown to the winds; the development might have been made by someone who knew the principles of reproducing sound but had never seen an old cabinet model phonograph or had one described to him. Instead of the incongruous cabinet, with inadequate baffle space and distorted "boom" effect in the bass, containing the complete reproducing circuit, the listener will be confronted with a five-foot square panel of highly polished wood, in the centre of which a grill affords an opening for several loudspeakers (one for the bass, one for the treble). The panel is mounted upon a supporting easel; in the back the speakers are boxed in a dustproof compartment. Modern in design, the baffle occupies less room than an upright piano, fits in with furniture of any period (as the piano always has), and looks as well as acts the part of a musical instrument. The frequency characteristics will plot a fairly flat curve from 30 to 8,500 c.p.s.

Radio tuning and record playing devices are contained within a small end table which also houses the amplifier. This table is placed alongside one's armchair and is connected to the baffle by wires concealed beneath the rug or along the floor board with accommodating plugs.

The cost of such a reproducer, we are assured, will not be exorbitant. In fact, it is doubtful if it will exceed the price of the orthophonic-radio combination of 1927—at any rate, the results will be infinitely more gratifying. The downward trend in radio design has reached its bottom. The pretty little Tom Thumb receivers and phonographs are ornamental, it is true, and for the intimate reception of speech or reproduction of dance music, not unworthy. But cigar- and cheese-box sets never will be useful to discriminating ears. With musical reproducing instruments, as with every other musical commodity, you get as much as you pay for. The sales curve should now turn upward in favor of quality.

* * *

Disc Brevities

Josef Hofmann will make a series of recordings this winter for Victor. Curiously enough, most of the requests for Hofmann recordings have come from abroad, and his first engravures will be chosen from selections—in all probability, Chopin—desired by Victor's English affiliation, His Master's Voice.

The second volume of the Sibelius Society will soon be ready. This limited edition may be procured through any Victor dealer. It will contain the Finnish composer's third and seventh symphonies, played by the London Symphony Orchestra. The early work is conducted by Robert Kajanus, Sibelius' lifelong friend, whose recent death made it necessary to engage another conductor to carry on the work and to record the seventh symphony. Serge Koussevitzky, long an earnest protagonist of Sibelius' music, directs the later work. The Sibelius Society album one, it will be recalled, presented the fifth symphony and the tone poems, Tapiola and Pohjola's Daughter, all directed by Prof. Kajanus. The Columbia catalogue contains recordings of the first and second Sibelius symphonies also conducted by Prof. Kajanus. These readings may be considered extremely authoritative, for Sibelius regarded his compatriot as his foremost prolocutor.

Stravinsky's own recording of L'Histoire du Soldat, in abridged form, is a conspicuous item on Columbia's current list.

The miniature scores, published by Kalmus, have struck the fancy of a large number of disc collectors who make a habit of following their favorite orchestral works with the written notes.

The radio exhibit at the current National Electrical Exposition in Madison Square Garden presents many features of interest to the discophile. Victor calls its new combination radio and phonograph models Duos, and hits bottom by offering a miniature Duo, not as large as an unabridged dictionary. We do not recommend it for anything but a watch charm. . . . The Stromberg-Carlson exhibit leads the way in the quality class. . . . Sing into a microphone and "see" the vibrations of the tones of your voice through the cathode ray oscillograph, marvelous measuring device of sound.

Who's Afraid of the Big Bad Wolf, from Walt Disney's thoroughly lovable The Three Little Pigs, leaves the Brunswick pressing machines first. This blithesome air from the unforgettable Silly Symphony is played by Victor Young and his orchestra (No. 6651).

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Frances Hall and Rudolph Gruen again offer a free scholarship for one year's instruction in piano playing, to be awarded by open competition. Examinations will be held on October 2 to 7. For further information, write or telephone Miss Hall or Mr. Gruen at their New York studio.

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CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—The Cleveland Institute of Music began its thirteenth season on September 18 with a large enrollment, a gain over last year. Winners in the scholarship examinations recently held are announced as follows: piano, Alice Aldrich, Eleanor Evans, Ward Davenny, Esther Freiberg, Ann O'Bryan, Marian Griffin, Edith Warner, George Costello, Marilyn Costello, Margit Karlsson, LaVerne Burden, Mary Jo Bendler, Mariet Biggs, E. Lucile Harley and Dorothy Tomlinson; violin, Evelyn Ross, Christine Canalos, Jerry Sabransky, Janet Bailey, Victoria Burke and Carol Quimby; cello, Richard Watzulik; voice, Irene Bessai, Robert Gordon and Norman Roman; trumpet, Curtis Clarke; French horn, Marvin Berkens. These students are to receive one year's free tuition in their respective instruments.

The opening event of the year was a lecture-recital on September 29 by Beryl Rubinstein, director of the institute, on Carl Maria von Weber, in the comparative arts course.

Maurice Hewitt, head of the department of violin and conductor of the institute symphony orchestra, has returned from France where he has taught in the American Conservatory at Fontainebleau each summer since its organization.

Victor de Gomez, head of the cello department and first cello of the Cleveland Orchestra, resumes his duties after a vacation spent in Maine as a guest of Felix Salmond. C. D.

Peabody Conservatory of Music

BALTIMORE, MD.—The Peabody Conservatory of Music will start classes on October 2. The enrollment is a large one and the register shows students from all parts of the country. Otto Ortmann, director, is continuing to coordinate further the various branches of study on more comprehensive lines and to broaden the scope of the conservatory's activities.

In line with this policy are the plans for the opera department. Wilhelm von Wymetal, who for the past two years has been in charge of the opera class, continues his work in this branch of study at the conservatory, in addition to acting as stage director at the Metropolitan Opera in New York. Singers with operatic aspirations will have opportunity for training at the conservatory, as preparations are being made for the extension of the activities of this class. S. A.

Studio Notes

VLADO KOLITSCH

The fall term in the New York studio of Vlado Kolitsch, violinist, starts October 2. Students will be presented in weekly recitals every Tuesday evening. Tickets may be obtained on request from the studio secretary.

VERA B. McINTYRE

Singers from the New York studio of Vera B. McIntyre are fulfilling numerous engagements. Howard Phillips sang the part of Alfred in Die Fledermaus the week of September 11 in Westport, Conn. The production is to come to New York under the guidance of Dwight Deere Wiman.

William Post, Jr., has been included in the cast of the Eugene O'Neill comedy, Ah, Wilderness, and has three songs in this play.

Rolf Gerard has returned from an Eastern tour, including Baltimore, Philadelphia, Atlantic City, Ocean City and Boston. He also sang the leading rôle in two performances of The Mikado at Ocean City.

Kathleen Edwardes left the cast of Music in the Air when it went on tour. She is turning her efforts to the concert stage, and has several scheduled appearances.

Helen Eisler, coloratura soprano, was soloist on September 14 with a ninety-two piece orchestra under the baton of Paul Eisler, former Metropolitan Opera conductor, in a concert at Ellis Island, N. Y.

RALPH LEOPOLD

Ralph Leopold, pianist, after spending the greater part of the summer in Cleveland, left on September 18 for Cape Cod, for a short autumn visit. He will be in New York to resume teaching on October 2.

ESTELLE LIEBLING

Numerous artist pupils of Estelle Liebling are active. Devora Nadworney, contralto, has been engaged as one of the soloists at the Music Week Festival to be given at the Chicago World's Fair during the week of October 12-19.

The following artists were in Die Fledermaus, which played in Westport, Conn., the week of September 11: Kitty Carlisle as Prince Orlofsky and Olive Jones as Ida; also Carol Chandler, Gudrun Ekeland, Claire Miller, Betty Quay, Nellilew Winger and Pierce Hearn.

Grenna Sloane has been engaged for the new George Gershwin show, Let 'Em Eat Cake and Bobette Christian for the new Kern show, Gowns by Roberta.

Alice Kurkjian, soprano, was soloist with the New York Philharmonic Orchestra at the Stadium on August 15 and 16. Devora Nadworney and Goldie Levin were soloists in the pageant, The Romance of a People, given at Kingsbridge Armory in New York. Nancy Garner, soprano, has been given a thirteen-weeks' contract to sing over Station WFAA in Dallas, Tex.

Colette D'Arville, soprano, has been engaged by the Opéra-Comique in Paris and sang Mignon on September 26.

Elizabeth Biro, Gladys Haverty and Delores Powers sang at the Radio City Music Hall. Gudrun Ekeland, soprano, was heard at a concert at the Briarcliff Lodge, N. Y., on August 13.

OLGA CARA

PARIS.—Olga Cara, Parisian piano teacher, recently presented a group of her pupils in recital. Works of Beethoven, Clementi, Chopin, Bach, Mozart, Debussy, Brahms, Grieg, MacDowell and Liszt, were played by the following: J. Brunet, A. Delzangles, J. Loo, N. Paul, Y. Delzangles, O. Loo, O. Delzangles, D. Ferreira, J. Bresson, B. Gibb, X. Polliack, J. Dobieu, F. Vassiliades, M. Meyer, D. Loo, J. Chartier and M. Gaida. Enthusiastic over the quality of work these students showed, a number of pianists in the audience asked Mme. Cara for an extemporary exposé of her method, and Mme. Cara explained why her work was so rapid, that a guiding principle was the total absence of harshness in tone, even the loudest degree, and that the development of singing quality was fundamental to real artistry. Mme. Cara is now preparing a book on her teaching art, to be published this winter. I. S.

Press Comments

DUSOLINA GIANNINI

Commenting on a recent appearance of Dusolina Giannini in Munich, the Münchener Telegram writes: "As we entered the garden of the Brunnenhof, the music of the Gounod Ave Maria was borne to our ears, and completely overwhelmed we stood still to absorb fully the entrancing beauty of that glorious voice. What wonder that at the end of this enchanting dream the applause could not be stilled."

And from the Münchener Neueste Nachrichten: "The famous Italian-American singer is no stranger to us. We have often admired her art, but never before have the magical tones of her voice enchanted us as on this evening. The Gounod Ave Maria is no classic of the first order, but it certainly became just that when Giannnini sang it to us under the stars with her indescribably beautiful voice. Later she sang some old Italian folk songs with all her native feeling and temperament for these lovely gems. The audience voiced its enthusiasm for this gloriously endowed artist with salvos of never-ending applause."

JOSEPH SZIGETI

Shortly after his performance of the Beethoven concerto at a Prom concert in London under Sir Hamilton Harty, Joseph Szigeti, Hungarian violinist, received the following note from Guy de Pourtales, the Liszt biographer:

"Monsieur: We have just heard admirably your broadcast of the Beethoven concerto from London. It is *years* since I have listened to this work with so much pleasure. Allow a far-away but enthusiastic listener to convey to you his profound admiration."

LOTTE LEHMANN

Lotte Lehmann's performance of the rôle of Leonore in Beethoven's Fidelio at the Staatsoper, Vienna, this month, brought her praise from Dr. Hermann Wittgenstein, critic of the Neues Weiner Journal: "Lotte Lehmann's Leonore has long been the most affecting rôle in the repertoire of this extraordinary artist of the stage. The enchanting and intoxicating beauty of her voice held supreme sway over all others."

AROLDO LINDI

Aroldo Lindi has been appearing with the San Carlo Opera Company in Philadelphia and Cleveland. In the former city, Samuel L. Laciar, reviewing a performance of Pagliacci, wrote in the Public Ledger: "Aroldo Lindi was an excellent Canio and scored a great success with Vesta la Giubba at the close of the first act, besides doing good work in the tragic finale of the opera." The Philadelphia Evening Bulletin: "Aroldo Lindi came to the front with a praiseworthy portrayal of Canio, showing enthusiasm in both his acting and singing and winning the most enthusiastic applause of the evening with his sob-and-throb delivery of the Lament."

The Philadelphia Daily News said of Mr. Lindi's portrayal of Don José in Carmen: "Aroldo Lindi, another well-known songster in these parts, played and sang the rôle of the soldier lover. His first-act singing, probably the most difficult of the opera, won him instantaneous favor." The Evening Bulletin's critic, writing of Mr. Lindi in the same rôle, called his voice, "a tenor which combines advantageously the lyric and dramatic qualities."

Regarding the tenor's singing of Don Alvaro in La Forza del Destino, Mr. Laciar wrote: "Mr. Lindi sang very well, especially in the aria which opens the third act and in the famous duet with Don Carlo. He scored one of the conspicuous successes of the performance with the former number."

In Cleveland, Denoe Leedy of the Press, wrote: "The Pagliacci was principally distinguished by the magnificent portrayal of Canio by the American tenor Aroldi Lindi. In this he justified all the enthusiastic things we have heard tell of him."

The Cleveland News, reviewing a Carmen performance: "Aroldo Lindi, so far as I recall, a singer new to Cleveland, although he has sung much in Italy, with the Chicago and Philadelphia companies and elsewhere, made a distinct impression as Don José. One of the best young tenors I have heard in many moons, the possessor of a beautiful and powerful voice and an actor whose deportment is highly creditable." Herbert Elwell in the Cleveland Plain Dealer: "He caught the spirit of the tormented lover, sang with force and conviction and revealed a tenor that is vibrant and full."

Mr. Lindi also sang in one of the recent operatic performances at the New York Stadium, that of Il Trovatore on August 29. Pitts Sanborn of the New York World-Telegram said: "Aroldo Lindi did some nice singing as Manrico."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler	Joseph Lewin
Rosemary Albert	Marguerite Lichti
Alszlo Aliga	Maryan Liszt
Achille Anelli	Thaddeus Loboyka
S. J. Barozzi	Harold A. Loring
Antonio Bassi	Issay Lukashevsky
Mrs. William B. Beach	Margaret Ladley McBride
Virginia Bernucci	Jay McGrath
Mary Biffan	Beleska Malinoff
Hans Blechschmidt	Joseph Mendelssohn
Edward Boatner	Helen C. Moher
Emma Boehm-Oller	Marguerite Myriald
Zara Bouson	Florence Nelson
O. N. Bryant	Anna Nordenstrom-Law
Francesco Bucca-Fusco	Wm. B. Peters
Lavie Cadorin	Arnold Powell
G. Carnsion	Forest Redfield
Nino Carboni	H. E. Reynolds
Angelo Carlino	S. N. Rosenthal
Florence Chambers	Jean Rouse
Jessica Colbert	Anna Savina
Norman Curtis	Philip Scharf
Stephen Czukar	S. Scharf
Greta Dalmy	Josef F. Schwarz
George De Sel	Walter D. Smith
Solita De Solis	Edith Silance-Smith
Byron S. Dickson	John Steel
Beatrice Elliott	Harrison A. Stevens
Frank G. Ernst	Norman Stoneham
Maestro-Geremia Fabrizi	Marcia Sumelska
Mirian Franken	Tofi Trabilsee
Anna A. Garrett	Prof. A. H. Trouk
Alexander Goldberg	Marie Woodman Tufts
Pierre Harrower	Fernando Villa
Jean Heimel	Harold Von Oppenheim
Russell Blake Howe	Elemer Von Pichler
Victor H. Kasper	Pauline Watson
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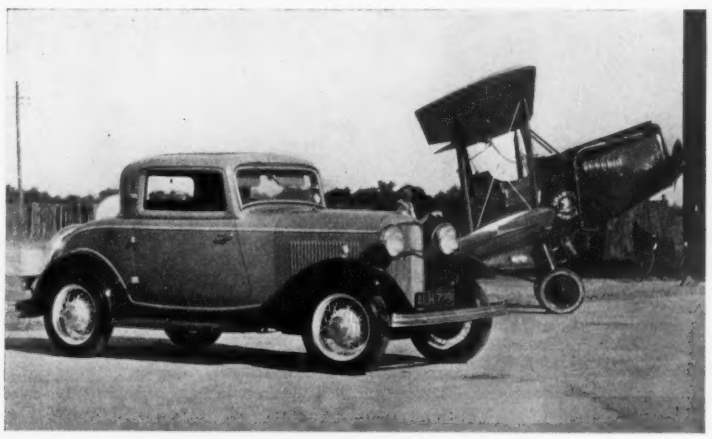
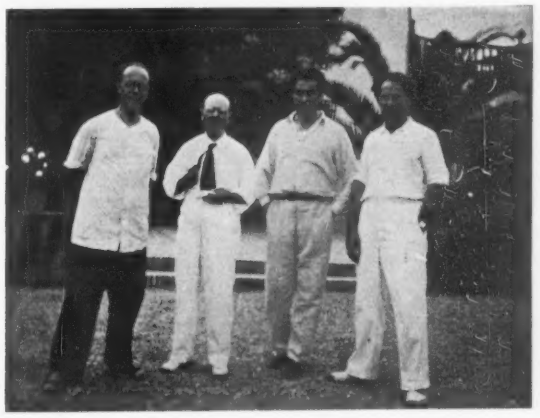
BOB and TED MAIER
have had their second book, Roundabout, published. The boys recently returned to Ann Arbor, after spending the summer at Interlochen, Mich., where their father, Guy Maier, conducted master classes for pianists.

AMERICANS IN TOBIAS MATTHAY'S SUMMER CLASS
attend a lecture at his country place, High Marley, Sussex, England.

ALBERT SPALDING
at his summer home, Aston Magna, in Great Barrington, Mass., where he spent the summer working on new compositions and preparing programs for the coming concert season. He is already booked for nearly fifty engagements for 1933-34, including nine appearances in New York City. (Photo by Ben Pinchot.)



HARRIET COHEN,
English pianist, transferring from her car to her plane.



A MUSICAL FOURSOME
Left to right, Robert Gerhard, Catalan composer; Pablo Casals, cellist; Edgar Varèse, American composer, and Maurice Eisenberg, cellist, at San Salvador, Spain.

SASCHA GORODNITZKI visiting JOSEF LHEVINNE
at Seal Harbor, Me.

MISCHA ELMAN and HULDA LASHANSKA
talking over the program which the violinist came from California to give with Mme. Lashanska and Ossip Gabrilowitsch on September 28, at the County Centre, White Plains, N. Y. All three artists contributed their services, the entire proceeds to be devoted to German Jewish Relief. (Acme photo.)

MIRIAM MARMEIN,
dance mime, perched on the bow of her boat, Terpsichore, on the beach at Manomet, Mass.

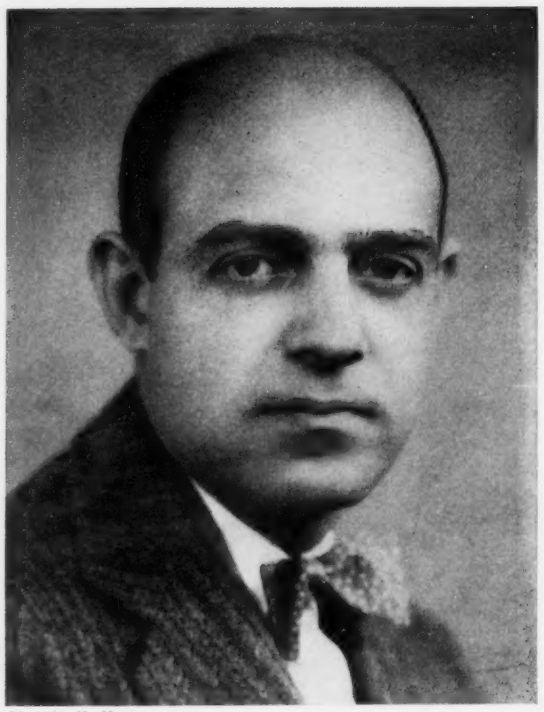
(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

Photo by Geoffrey Landesman

MAURICE HEWITT
Violin



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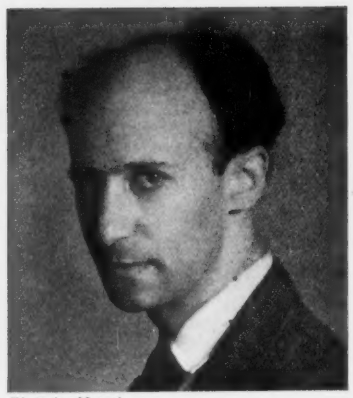
BERYL RUBINSTEIN
Director



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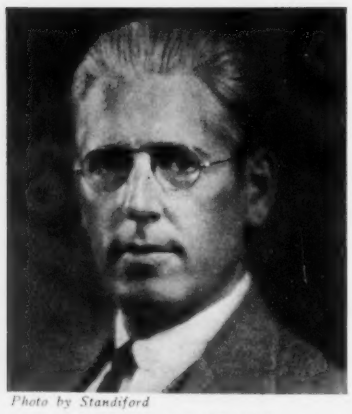
ARTHUR LOESSER
Piano

MARCEL SALZINGER
Voice

Photo by Ben Strauss

HERBERT ELWELL
Composition

DENOE LEEDY
Piano



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